Kine WEEKLY

BIG BRITISH PLAN OF G.F.D.

See page 3

CLIMAXING THE SCREEN'S MOST BRILLIANT CAREER!

HIS 30th JUBILEE TRIUMPH!

Lionel BARRYMORE "ON BORROWED TIME"

with Sir Cedric Hardwicke, Beulah Bondi, Una Merkel, Bobs Watson, Nat Pendleton, Henry Travers, Grant Mitchell. Directed by Harold S. Bucquet. Produced by Sidney Franklin. An M-G-M Picture.

"At last I have made a picture which lets me believe I have not given 30 years to the screen in vain . . . .

'ON BORROWED TIME' gives me the role every actor hopes against hope will be written someday just for himself."

Lionel Barrymore

"Tremendous emotional appeal . . . Warm, heart-appealing drama." ***Showmen's Trade Review.***

"Retains the richness of human and spiritual qualities of the original . . . Warm and sincere." ***Variety.***

"A beautifully human story . . . excellent." ***Film Daily.***

"A laudable entry for Academy honors." ***Hollywood Reporter.***

"Metro has produced a beautiful film which should meet with wide acclaim . . . Unusual entertainment." ***Box Office.***

20th
CENTURY
FOX

A.B.P.C. AND GAUMONT ANNUAL REPORTS
See page 9

Kinematograph WEEKLY

No. 1685 Thursday, August 3, 1939. Vol. 270

PARAMOUNT TO SELL BRITISH CIRCUIT
See page 7

BRITISH PRODUCTION RUNS LEVEL WITH HOLLYWOOD

L. B. MAYER

Louis B. Mayer's Tribute to our Technicians

M-G-M SCHEDULE HERE TO BE ENLARGED

More Top Line Stars Coming

THE prestige of British production and particulalry of British technicians has never been rated so high in America as at present. This admission is made by Louis B. Mayer, in charge of M-G-M production, in an exclusive Hollywood interview with Maurice Cowan.

"Our British pictures—and we are proud so to describe them—cost no more than our Hollywood productions and it is doubtful whether 'Mr. Chips' could have been produced so well over here," he declared.

Owing to the success of these productions, Mr. Mayer is considering enlarging his schedule, which will in all probability include a subject for Norma Shearer and Robert Donat, and also a film of the life of Pope Pius XI. for Donat.

Other English subjects include a "Hardy Family" film and the Castlerosse story, "I Had a Comrade." These are in addition to the six pictures already announced by Ben Goetz, the first of which will be "A Busman's Holiday," for which Montgomery is already in England; "A Yank at Eton," with Mickey Rooney; "Earl of Chicago," "National Velvet," with Spencer Tracy, and two Donat vehicles.

G.F.D. Deal for Output from Two Major Studios

C. M. WOOLF

ZOLTAN KORDA IN UNIT TO WORK AT DENHAM

TWO important contracts for the production of front rank British films for release by General Film Distributors are announced by C.M. Woolf.

Part of the programme will be made at Denham by a newly formed company, Legeran Films, Ltd., for which Zoltan Korda and Josef Somlo are producers. Three big subjects are already lined up

Another series of films, of which one is already completed and three others are in preparation, is to be started immediately by Gainsborough Pictures. A proportion of this programme will be made at the Shepherd's Bush Studios.

First-class British pictures with internationally renowned stars are planned by Legeran Films, Ltd., of which J. A. Rank is chairman and C. M. Woolf, Zoltan Korda, Barrington Gain and Harold Boxall are directors.

Three pictures are already prepared and will go into production at Denham in the near future, with Zoltan Korda and Josef Somlo in charge of production.

Veidt and Sabu

The first picture, "King's Messenger," will star Ralph Richardson. He will once again be seen as Major Hammond, the secret service agent, who first appeared in "Q Planes," and the film will be directed by Tim Whelan, who was responsible for that picture and "The Divorce of Lady X."

"Old Bill," the second film, will introduce to film-goers Bruce Bairnsfather's famous national figure. Bairnsfather has written the original story for the film, in which Old Bill has a grown-up son.

The third film to go into production will be "The Conjurer," specially written for the screen by A. E. W. Mason, which will star Conrad Veidt and Sabu. Michael Powell will direct, and Zoltan Korda will be in charge of production.

Film Studios in Wartime

OFFICIAL TALKS PROCEEDING

In the House of Commons on Tuesday, R. W. Sorensen asked the President of the Board of Trade whether he had taken or proposed to take action to prevent film studios from being closed down in a time of national emergency either through being taken over as office accommodation for London firms or for similar reasons; and whether he would ensure that film production would not unnecessarily be curtailed.

Oliver Stanley, in reply, said that discussions as to the appropriate use of studio space in a time of war were at present proceeding.

Mr. Sorensen: "Is the Rt. Hon. Gentleman aware that some studios are likely to be closed down in a time of war and does it not appear that the kinema Industry then may be very useful to the country?

Mr. Stanley: "All these matters have to be considered, of course, to the relative value of the purpose to which any premises could be put.

"I do not think anyone can contemplate that in a time of war the kinema Industry is likely to continue completely unaffected.

It would not have surprised me to have found the Union Jack, instead of the Stars and Stripes, flying over the new executive buildings of Metro-Goldwyn-Mayer at Culver City, writes Maurice Cowan.

True, Victor Saville was in residence, but his enthusiasm for British workmanship is a faint echo compared with the lion's roar of Louis B. Mayer.

"When I first launched production in England I made no extravagant promises," said "L. B." "I make none now. I know there were cynics and sceptics who thought the whole thing was a stunt. Our record so far answers that. We may not always succeed in producing best-sellers, but we shall never be accused of not trying to give everything we've got."

"L. B." was warming up to what is his firm belief that there is no greater combination than Great Britain and U.S.A. He left his semi-circular desk—reminiscent of a huge organ console with all its stops—and paced the floor of his spacious office.

"When I made 'The Yank at Oxford' it was suggested to me that I drop the words 'British production' for America. I refused. Nobody made that suggestion with 'Mr. Chips.' It is doubtful if 'Mr. Chips' would have been made as well in Hollywood."

Incidentally, this was a tribute by most of the producers in Hollywood to British technicians.

"And with the exception of the pioneer work for 'The Yank,'" continued "L. B.," "our pictures cost no more to make in London than they do in Hollywood.

Continued on page 5

INTERNATIONAL FILM FESTIVAL

Gala Opening at Cannes

Preparations for the International Film Festival organised by the French Government, from next September 1 to 20, are well advanced. The opening ceremony, at which M. Jean Zay, Minister of National Education, will preside in his capacity of President of the Festival, will be a gala affair.

Official acceptances have been received from Great Britain, Belgium, Poland, Sweden, Egypt, Japan, U.S.S.R.

Although the Will Hays' organisation of America has not officially accepted, it is clear that the American Motion Picture Industry will take a very big part in the Festival. Indeed, Harold L. Smith, Continental representative of M.P.P.D.A., was the host last Wednesday at a luncheon to M. Zay and his chief collaborators, among them Mr. Philippe Erlanger, manager of the "Action Artistque Française à l'Etranger," and Tony Ricou, general secretary of the Festival Organising Committee.

All the chiefs of the Continental and French branches of American companies were present, as well as Martin Quigley, President of Quigley Publications, N.Y.

GAINSBOROUGH AGREEMENT

Shepherd's Bush to Reopen

The Gainsborough deal involves the production of a number of important subjects, the first of which, "Frozen Limit," featuring the Crazy Gang, is nearing completion.

The second will be a picture based on the popular radio feature, "Band Waggon," featuring Arthur Askey, and is to be made in conjunction with Jack Hylton at Islington. It will go into production towards the end of August.

Included among other pictures will be a new version of "Charley's Aunt," featuring Arthur Askey, and another Crazy Gang picture.

It is proposed to reopen the Shepherd's Bush Studios for the making of some of these pictures, thereby doing a great deal to relieve the unemployment in the British film Industry.

These Crazy Gang pictures, the Arthur Askey starring vehicles—"Band Waggon" and "Charley's Aunt"—the three big Legeran subjects, and other major productions to be announced shortly, constitute one of the most imposing line-ups of British pictures to be released by one company.

DON'T FORGET OCTOBER 1

Licence Renewal Reminder

Exhibitors are reminded by the C.E.A. that licences are due for renewal on October 1 next. An official communiqué points out that it will assist the Board of Trade if members will make application early, and as soon as possible after September 1.

A form of application will be found immediately in front of page 49 of the Exhibitors' Record Book for the year ending September 30, 1939.

Applications with the appropriate fee of £1 10s. in respect of each application should be sent to: Board of Trade, Cinematograph Films Branch, 4, Central Buildings, Matthew Park Street, S.W.1.

Safety Curtains for Salford Halls

Salford City Council is insisting upon theatres holding dramatic licences being equipped with safety fire curtains. At last week's meeting of the Council it was decided to renew for 12 months the dramatic licences of the three theatres which have safety curtains.

The remaining ten theatres and buildings for which applications for licences were made have been granted six months' licences and will have to renew their applications at the end of that time.

Round Table Talks on Operators' Education

B.K.S., C.E.A., N.A.T.K.E., AND GUILD TO DECIDE UNIFICATION OF COURSES

THE British Kinematograph Society proposes, the KINE. understands, calling a conference of the C.E.A., the N.A.T.K.E., and the Guild of Projectionists, to discuss the unification of training courses for projectionists throughout the country.

The proposal originated from the papers given at Blackpool by T. O'Brien and F. H. Woods, of the latter two organisations, which aroused very considerable interest among C.E.A. members. The proposals of the N.A.T.K.E., as set out on page 23, were also discussed by T. O'Brien and A. C. D. West, president of the B.K.S., on the occasion of last week's demonstration, at the New Victoria kinema, of Baird television equipment to the delegates to the N.A.T.K.E. conference.

In addition to the N.A.T.K.E. proposals the Guild has, of course, for some time past been running a correspondence course for its members, while a number of C.E.A. branches have organised training courses at local technical institutes. Talking to Mr. West, a KINE. representative was assured that the object of the B.K.S. proposals was not to supplant these courses, but to unify them, and to prepare a national syllabus and a national standard of qualification, besides avoiding duplication of effort.

"We have among our members," said Mr. West, "specialists in every section of the projectionist's craft. We have furthermore had experience during the last session of running refresher courses for studio and laboratory technicians. We also have as members technicians of the leading television manufacturers.

"Two factors, the Military Training Act and the imminence of kinema television, make such training more than ever necessary. As an independent technical body, free from industrial associations, we believe we can be of service in bringing together the various bodies interested.

"The co-operation of the exhibitor is essential, in order that the projectionist may be granted time to attend the necessary classes."

SHOWMEN OR ICE CREAM VENDORS

A Patron Wants to Know

During a recent stay in Blackpool I paid a visit to two kinemas, each showing news and one feature film, writes Percy Smith, of Shanklin Road, Crouch End, N.8.

I am rather curious to know if these people are exhibitors, showmen or ice-cream vendors, owing to the fact the feature film is chopped in half for an interval of about twelve minutes for the sole purpose of "flogging" their ices. It's a great "Industry"!

The amount available for distribution to charity from Sunday opening at Herne Bay during the June quarter was £72 17s.

KINEMATOGRAPH WEEKLY

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NEWSREEL FOR THE KINEMA

FORTUNATELY, our Parliamentary system allows full latitude for certain legislators to ventilate their ideas about the way a business community should conduct its affairs. This freedom of expression gives them considerable happiness, and as there is no likelihood of any further action after the depositing of the title of the Bill on the Table, nobody is hurt.

The Cinematograph News Films (Prevention of Abuses) Bill, 1939, is an excellent sample of the free way in which we encourage our Members of Parliament to air their opinions. The "abuse" to which it devotes itself happens to be the system under which a newsreel is made for exhibition in a kinema, and nowhere else.

As a result of the normal working of our business, these newsreels are prepared for a certain market—that is, the normal commercial kinema. The ordinary man, it will be admitted, can probably see little to complain about in this, and will, in fact, feel that it is based upon the universal rule of marketing any manufactured goods.

He will express just a little surprise, in fact, if he sees this method of business described as an "abuse." However, that is how the Bill in question is classifying it, and that is why we feel some satisfaction in recognising that its first appearance is likely to be its last.

If, indeed, there were to grow up a system under which the newsreels designed for, and financed by, the ordinary commercial kinema were to be seen in addition in all sorts of other situations, such as clubrooms, barparlours and hotel lounges—in a case like that we could certainly see some justification for the term "abuse."

Strangely enough, however, it is the straightforward organised conduct of the newsreel business, which in a common-sense way uses the kinema screen for its publication medium to which objection is taken. To castigate a Trade for supplying its wares to its regular professional customers is hardly a proceeding the ordinary man is likely to support, and if the expected oblivion is not the end of the proposed Bill, then a clear understanding and discussion of it will be.

BANK NIGHTS

WE do not wish to be anything but fair and impartial, but it is impossible to find room for a long and reasoned letter from Bank Night, Ltd., which came just as this issue was closing for press, in reply to last week's article by W. R. Fuller.

This, it will be remembered, warned members of the C.E.A. that in the event of any legal trouble which might follow upon any presentation of this expedient to attract custom, the Association would give the exhibitor no support; it was made quite clear that any threatened action would have to be met by the individual. In addition, the C.E.A. Secretary said, the co-operation of the K.R.S. would be invoked if necessary to make it impossible for the exhibitor in question to receive his supply of films.

It is pointed out in the most recent letter from Bank Night, Ltd., that in counsel's opinion the scheme is legal, but that in addition the company itself proposes to bring it before the courts for decision. In any event, the rejoinder adds, it binds itself to indemnify its licencees for the costs incurred in fighting the case should one be brought.

Long Shots

QUIGLEY'S LONDON TRIP—A CANDID EXECUTIVE—REPUBLIC IN THE NEWS—MANY U.S. VISITORS—A PHANTOM EMERGES

Martin Quigley exchanges a few words with Irving Asher at Monday's reception

SOME idea of the popularity of Martin Quigley might be derived by a list of the film personalities who gathered at the Dorchester on Monday evening to greet him. The *M.P.H.* chief was obviously pleased at the number of his friends over here, and the fact that there was no other reason than the pleasure of a chat with him detracted not at all from the happiness of the occasion.

MANY of the renting as well as the exhibiting heads were old friends of his; I saw Sam Smith, George Archibald, W. J. Gell, C. G. Dickinson, Sam Eckman, Percy Phillipson, Arthur Dent, E. Russell, W. R. Fuller, H. P. E. Mears, Theo. Fligelstone, Ben Goetz, Sam Sax Irving Asher, Arthur Taylor and of Press boys not a few. It was a very pleasant gathering and the friendly atmosphere must have given "M.Q." a good idea of the relations which distinguish members of this Trade, at any rate, in their "off" moments.

MR. QUIGLEY is, of course, holiday-making, and as far as London is concerned, is merely a passer-by. But as such he is an unusually keen-eyed one, with many shrewd remarks on current conditions. He has just spent some of his vacation in Italy and France, and is off at the week-end to Dublin—because he does not mean to miss the Horse Show—before returning to New York.

WE can all spare our clever young directors these days. Robert Stevenson, now completing "Return to Yesterday" for Michael Balcon, goes to Hollywood on August 9. He has accepted an invitation from David O. Selznick to discuss two stories, one of which he will be asked to direct. He will either stay there to make the film or return in the spring to do so. His actress wife, Anna Lee, who is Clive Brook's leading lady in "Return to Yesterday" will accompany him—but in an unprofessional capacity. "I am really going over," she says, "to see that Bob's socks are kept darned—and we're taking our baby to keep me out of mischief."

THE Hollywood film will not mean the breaking up of Bob Stevenson's eleven-year-old association with Michael Balcon, who originally employed him at 30s. a week in his scenario department at Gainsborough. He hopes to make two films a year in England and his Hollywood commitments will be made with this qualification. Stevenson, now 33, ex-president of the Cambridge Union, became a technician and has directed "Tudor Rose," "King Solomon's Mines," "Nonstop New York," "Owd Bob," "The Ware Case," and "Young Man's Fancy."

SO often do Press receptions of highly placed American executives resolve themselves into purely courtesy affairs that it was almost startling to meet in Stanton Griffis, the Paramount chief, a man who had a story and gave it out with no mumbled mayhaps or peradventures. His admission of the negotiations for the Paramount circuit was therefore welcomed by his hearers who are generally accustomed to such items of news being divulged only with the "off the record" warning.

MR. GRIFFIS was quite frank concerning the invidious position of the Paramount circuit in this country, which possessed little booking strength and bore no relation to the premier world position of the organisation as a theatre-owning company. After all, he reminded me, Paramount is primarily a kinema-owning unit and only secondarily a production concern. On this latter subject he revealed that discussions were now taking place between himself and David Rose for a programme of important productions to be made over here, which will include at least one Charles Laughton vehicle.

TO return, however, to the theatre deal; while Mr. Griffis did not permit his candour to run to the length of naming the "most favoured" circuit, there were some of us who did not hesitate to couple with the deal the name of Oscar Deutsch. Mr. Deutsch this week informed a colleague that discussion were proceding for the acquisition of Paramount's provincial properties, the amount involved in the deal approximating £3,000,000.

FOURTEEN years ago an ingenious tie-up between a film and a Territorial unit caused a sensation from which the instigator, James V. Bryson, then in charge of Universal, never really recovered. You may remember those screaming headlines which voiced the disgust of our national Press at the "insult" levelled at the Territorial forces, and there are still many highly placed executives of the C.E.A. who were scarcely less vociferous in their condemnation of the stunt which resulted in the outlawry for some years of "The Phantom of the Opera."

THESE memories returned last week when I opened a *Daily Mail* and found a page of illustrations depicting "A Day in Camp with the Territorials," apparently the whole period of a modern soldier's training is devoted solely to the use of some proprietary article, from shaving soap to boot polish, but I have noticed no national outcry against the degradation caused by the association of our "Terriers" with the national advertisers concerned. Evidently a fine distinction exists between the publicity stunts sponsored by a newspaper and a renter. Other times other manners.

ONE of the most natural people to come over from Hollywood, Donald Crisp made a great impression upon a few newsmen invited to meet him on Tuesday at the Warner Bros.' Headquarters. Crisp's extensive experience ranges from grand opera, the producing and the acting side of the stage, to all branches of film work, with which he first became associated in the old Biograph days.

CRISP is under contract to Warner's, in whose "The Lady and the Knight" he will shortly be seen. He is over here on a short holiday which will be spent with his parents at Aberfeldy, and will then embark on an extensive Continental tour before returning to Hollywood to start his new film "Captain Hornblower."

ANOTHER arrival in this country is Bruce Cabot, who will be the guest of honour at a reception this afternoon. He checked-in over the week-end to star in the Pathe film "Traitor Spy," which Walter Summers is to direct at Welwyn.

YESTERDAY film folk and newspaper men were very much in evidence at the Savoy Hotel, where Twentieth Century-Fox and British Lion acted as hosts at two distinct luncheon parties. The former were entertaining the Press in conjunction with G. B., following the pre-view of "Shipyard Sally" at the Gaumont, Haymarket, while Sam Smith, assisted by Bill Saal, of Republic, introduced us to Gene Autry, the famous singing cowboy of the popular series of action films handled by British Lion.

AMONG the prominent guests were Herbert J. Yates, president of Republic, to whose adroitness and foresight is largely due the phenomenal rise of this independent organisation. The success attending their entry into large-scale production, of which "The Man of Conquest" is the most recent evidence, have made Republic a force to be reckoned with in film entertainment. I am looking forward to a personal chat this afternoon with Mr. Yates.

I SEE that the position of British studios in the event of national emergency is the subject of questions in the House of Commons. Heaven knows the production side of the business has enough headaches, and I have every sympathy with the efforts which are apparently being made to ensure that their treatment will be not more harsh than other business which has to face a war situation.

AT the same time I think a little attention should be given to the immeasurably greater dislocation, both in the matter of workpeople and general social amenities, which will ensue if the present intention to close all kinemas is carried out. The direct financial loss to a very big section of the business that would be involved seems to be regarded with a particularly detached kind of philosophy; and it is obviously much easier for a politician to bear than a member of the Trade.

REMINISCENCES of the old "Beau Geste" were inevitable when Paramount invited a gathering of Pressmen to lunch just before the show of the newest version on Tuesday. The old one, which scored a brilliant success at the Plaza in November, 1926, showed what a grip the Foreign Legion story had, and no doubt the current production will enable Gary Cooper and Ray Milland to reproduce the excellent business that the Ronald Colman and Ralph Forbes epic showed.

MEMBERS of the Southern Midlands C.E.A. Branch have been disappointed over the arrangements for their summer meeting on which E. J. Carpenter was so enthusiastic when we met last time. The date was August 11, when they were to have been entertained at the A.T.P. studios at Ealing. This I hear is now postponed, because the production schedule there has been altered.

THE exhibitors were to have seen Paul Robeson in "David Goliath," but as work on this is readjusted the arrangements for to-morrow week are cancelled, and the next branch meeting will not be held until September. Details of this will be notified to all the branch members.

A REFERENCE in this column last week, in which I was expressing regret at the passing of Pinewood as a production centre, has brought some instructive facts from one of the highest officers of the proprietary company, which shows that its career as a studio is not necessarily closed. Actually, Lloyd's are only taking over the club and the administrative block, which are not needed by the studio company because the administration has gone to Denham since the merger.

PINEWOOD STUDIOS have, of course, ample offices connected with each floor, and with every other adjunct intact they are therefore still available for production. As a matter of fact, Lloyd's are not even taking over the gardens which have been such a feature of the club's amenities.

AN invitation from Horace Shepherd gave me the opportunity last week of seeing the film for which he applied to the Films Council for certificate for renter's quota under the Special Merit clause, and was refused. Entitled "Cavalcade of the Movies," this runs for 4,500 feet, and is in Technicolor, but to call it a movie in the proper sense of the word is, I think, a little too imaginative.

COMPOSED of a succession of prints, many of them well-known masterpieces, it tells in slide fashion the outstanding episodes in the history of seamanship from the days of the Vikings to modern times. The colour, although rather vivid and artificial at times, is, on the whole, fairly good, while there is dramatic commentary and effective musical background.

I AM not in a position to give the exact production costs, but understand that it was well below the labour costs specified for normal grant of renter's quota. Horace's claim is undoubtedly sincere, but registration on the grounds of special exhibition value is not what I consider within the meaning of the Act, especially bearing in mind the clause stipulating a minimum expenditure of £15,000. After viewing the picture my frank opinion is that the Films Council's attitude is perfectly reasonable.

THE STROLLER.

CLOSE-UPS

By

Screencomber

LAUGHTON'S SECRET

CHARLES LAUGHTON, according to information from Hollywood, is so determined to keep his make-up secret in "The Hunchback of Notre Dame" that no one will be permitted to see him in any circumstances. He arrives on the set in a car with drawn blinds, and the two thousand members of the cast have sworn that they will not reveal the slightest detail of his outfit. "Screencomber," who knows everything, sees everything and reveals all, tells the secret of Laughton's new make-up at the bottom of this column.

ESSENTIAL PROPS

ACCORDING to a London paper, among the indispensable people at any Hollywood studio are the men who make the stars perspire, those who make them cry, and others who provide them with the blood that trickles out of the corner of their mouths when they get socked.

Then there is the mudpacker, who removes tyre, hoof or foot marks from mud or snow when retakes are necessary; the statue-breaker, who smashes up plaster casts when they are too big for storage; the man who spins spider-webs; another who creates earthquakes, typhoons or locusts plagues; the one—he interests me greatly—who provides bottles of every period and shape; the consultant water rippler, who knows the effect on water—a subject that doesn't interest me to the same extent—of anything from a hurricane to a pebble. Finally, according to this list, there is the man who makes doors, springs or rocking chairs creak and groan.

The English studios, which are, of course, hopelessly behind the times in such matters, would probably call in as their consultant on almost any one of these subjects the property man.

For those who are sufficiently interested, I can reveal that just about the same number of people are employed in getting out this column. There is the "Revivalist," who brings "Screencomber" his morning aspirins or Alka Seltzer; there is the "Remembrancer," who reminds him that it is eleven-thirty and they're open; there is the "Tapper," who borrows the money with which to purchase sustenance; there is the "Livener" which brings "Screencomber" back to life, and so on down the list to the "Stretcher" which brings him back to the office at closing time.

BED-TIME STORIES

Until recently things were so quiet in the British Studios that directors were reduced to reading their scripts.

BIG SHOTS

THERE was an old mid-European custom that has unfortunately fallen into disuse these days, by which an officer and a gentleman was handed a gun. This was a delicate hint that maybe it would be better if. . . . Meanwhile, I must congratulate the renting organisation who have had the courage to send guns to all the film critics and to our Editor.

A DARK THREAT

IN my absence last week an effort at blackmail was made by my friend Mr. Wart Winkleheim. Mr. Winkleheim issued veiled threats about a certain producer, and an incident between the producer, a blonde and a brunette, resulting in a scene in a well-known restaurant. It was hinted that unless the person concerned would be willing to pay a substantial sum names might be mentioned in this column.

Mr. Winkleheim omitted to make it clear whether the affair took place in London, Paris, Hollywood or New York, and as a result sixteen hundred producers have written or cabled to friend Wart asking that details should be withheld until such time as they may be able to discuss the matter in a straightforward businesslike way.

These letters and cables are being dealt with in strict rotation, and will all be answered in due course.

THROUGH MY HAT

A fairy renter, oh, so dear,
Sent me such a cute headgear.

A bowler hat, with ribbons splattered,
A pretty thing, though somewhat battered

Though kindly meant, I felt annoyed,
To find it made of celluloid.

Especially as I got well lit,
When I found out it didn't fit.

It wasn't made for fairy folk,
My fairy hat went up in smoke.

I don't think I'd have cared a dam,
If only it had been non-flam.

THE SECRET OUT

I am able to state that, in spite of all efforts at secrecy, Charles Laughton's make-up in the role of "The Hunchback of Notre Dame," will consist of a hump!

Ernest Brown Visits Ealing Studios

Ernest Brown, Minister of Labour, paid a visit recently to Ealing Studios to see a short film entitled "Happy Families," expressly made at the Ealing Studios as a National Service propaganda film, in the production of which free facilities were given by the Ealing Studios, and director Walter Forde and a number of eminent actors and actresses also gave their services.

Mr. Brown was accompanied by members of his family and Ministry officials and was met at the studios by Stephen Courtauld, chairman of the film company, and Reginald Baker, the managing director. He also saw a screening of Michael Balcon's picture, "The Four Just Men."

A NEWSREEL MONOPOLY ALLEGED IN COMMONS

Preparation of Bill to Secure Widest Distribution

MINISTER'S HINT OF WARTIME CLOSURE

ALLEGATIONS of the existence of a newsreel monopoly were made during the debate on the formation of a Ministry of Information, in the course of which Sir Samuel Hoare referred to the possibility of closing kinemas during war time.

In order to assure the widest distribution of newsreels, a Bill to force newsreel companies to make their products available if the necessary hiring fee is paid was introduced into the Commons on Tuesday

The preparation of this Bill, sponsored by Sir Ernest Graham-Little (Ind., London University), which was given its formal first reading on Tuesday, is understood to be a sequel to the controversy concerning the supply of newsreels to hotels, and follows a series of question in the House.

During the debate on the Ministry of Information reference was made to the propaganda value of the kinema, and particularly newsreels. A demand was also made by the Opposition that films should be free of political bias.

The use of the film for propaganda purposes in war time was referred to by the Home Secretary. Sir Samuel Hoare, in a debate on publicity in the House of Commons on Friday. He said there had been many contacts with the representatives of the film world and preparations were very far advanced to ensure supply of the kind of film that would be needed in war time.

Sir Samuel declared there was not the least desire to prevent the gathering together of people in war time. It might be necessary, however, to close the kinemas if a series of big air raids were taking place, and, similarly, to prohibit public meetings.

Albert Clavering's Activities

Herbert Morrison, speaking on Government publicity in connection with the film Trade, said he had a very strong feeling that the newsreels were very carefully looked after, sometimes by State Departments and sometimes by the central office of a political organisation. There was a gentleman named Sir Albert Clavering, whose activities he would like to know something more about, and he would find out more about them before he had done, and they would have a discussion on it. But it was important that these activities should be carefully watched, and, whether it was the Press or the film Industry, that it should be free and independent of the Government of the day and should not become the creature of Ministers or political parties.

In the course of the debate Lieut-Commander Fletcher said he thought the widest possible distribution of British films was desirable. In that matter the Government had not been very helpful. Apart from withdrawing the extra taxation which was first proposed in the Finance Bill, he could not find, from answers to questions put in the House of Commons, that they had made any positive efforts to help.

In an answer given by the President of the Board of Trade this week it was now apparent the newsreel companies confined the supply of these particular films to their regular kinema customers.

Newsreel Monopoly!

There was a combine which was compelling the newsreel companies to refuse to supply hotels and restaurants, so that the facilities for exhibiting those important films were confined to a very limited number of people.

The limitation of supplies should be abolished. He wished to know whether the news department of the Ministry of Information would have a liaison with Lord Tyrrell, who acted in the capacity of film adviser.

He had heard this week of a synopsis of a film regarding Vienna being submitted to Lord Tyrrell, who, in view of the political situation, thought it inadvisable that the film should be made.

News Films Bill

The Bill introduced by Sir Ernest Graham-Little has the title of the Cinematograph News Films (Prevention of Abuses) Bill, 1939.

The Bill seeks to prevent undesirable trade monopolies and restrictions in the distribution of news films, and to provide that news film companies must make their films available generally to all who want them—theatres, restaurants, universities, etc.—so long as they are prepared to pay the hiring fee.

Sir Ernest believes that, from a propaganda point of view the wider use of news firms is very important.

A Gentle Rebuff

The subject was pursued further in the House of Commons on Monday, when W. W. Wakefield asked the First Commissioner of Works if he would state what system was adopted by his department in granting facilities for the taking of newsreel films from buildings under his control; and whether, in cases where accommodation was limited, he would consider the desirability of giving priority to the representatives of those companies who were prepared to circulate their films generally and without restriction.

H. Ramsbotham said that the granting of permission to make kinematograph films from the windows of Government buildings was normally a matter for the occupying Department. Permission to photograph from the roofs of Government buildings was ordinarily given by his Department to all *bona fide* kinematograph companies who applied, but if accommodation was restricted positions were allocated in accordance with a rota administered by the newsreel companies themselves. He understood that all the newsreels companies were then entitled to prints of the films taken. In these circumstances, the need for adopting the suggestion contained in the last part of his hon. friends' question would not appear to arise.

Police Facilities

Mr. Wakefield asked the Home Secretary to which of the newsreel companies it was customary at the present time for the Commissioner of Police to grant cards to enable their representatives to obtain privileged posts for the filming of important State functions; whether any companies had been refused such facilities during the past three years, and, if so, for what reasons.

O. Peake, who replied, said that so far as the Commissioner of Police was responsible for the granting of facilities to film State functions, applications were dealt with in rotation and granted so far as the limitations of the space available permitted. Such limitations at a particular place might have led to the facilities asked for being unavailable, but there was no record of the refusal of facilities for any other reason.

Duke Bans Erection of Kinema

NO SITE AVAILABLE AT WOBURN

A company which wishes to build a kinema at Woburn, Beds, has been informed that there is no site available. All the land in and around Woburn is owned by the Duke of Bedford, and it was stated last week that the Duke is definitely against the project.

A few of the population of 1,000 want a kinema, but the great majority would like the town to retain its old-world charm. Film fans go six miles to Leighton Buzzard, Ampthill or Bletchley, and the demand is sufficient for 'bus services to be run for them.

FRENCH FILM IMPORTS

Limitation Ended

France is going to reduce the quota for full-length foreign films, dubbed in French. For the past five years the admission in France of full-length foreign films dubbed in French was limited to 188 per year. A decree dated August 1 in the French *Journal Official* announces the end of this limitation.

The decree stipulates that there is no more limit to the number of foreign films to be dubbed in French only for the countries without money restrictions, *i.e.*, mainly America and Great Britain. For Germany and Italy, with whom France has special exchange agreements, the situation will remain unchanged, and there will still be for these countries a limitation of their dubbed films in France.

The ending of the quota of dubbed pictures has been made in agreement with the French producers, who think that since French pictures lead everywhere on the French market, there is no need for an organised protection of the French kinema, which is well assured by the question of language.

NEXT G.-B. SHAW FILM FOR G.F.D.

"Major Barbara"

It is understood that an agreement has been concluded between C. M. Woolf and Gabriel Pascal for the release by General Films of the next Pascal-Shaw subject "Major Barbara."

Pascal will personally direct the film, which will probably go into production at the end of this month.

M-G-M Chief Praises British Production

Continued from page 3

idea is to send over what England needs and to take from England what we need. At the moment I am sending American directors to London, but as soon as the right British directors turn up we will be happy to use them.

"You have an amazing wealth of talent in character parts. Look at 'The Yank,' 'The Citadel' and 'Mr. Chips.' Where in the world could all those parts have been played with such perfection?

"In addition to the British programme already announced, I contemplate sending the Hardy family to England to make a series over there.

"I am seriously considering the suggestion of teaming Norma Shearer and Robert Donat in a British film. This is not a publicity stunt.

"I am also planning a film on the life of Pope Pius XI for Donat, and after much discussion here in Hollywood it is now practically certain that the Viscount Castlerosse story, 'I Had a Comrade,' will be made in London.

"This is the story with a Niemoller idea, and I can think of nobody but Donat, who has the physical and spiritual qualities of such a man. I have decided that on no account will Donat play any cheap or shoddy parts. If we haven't anything worthy of him, we'll lay him off."

"L. B.'s" enthusiasm for British production has become a contagion right through the M-G-M studios. Every actor and actress, every director, gives serious thought to the probability of making a picture in England.

Names are not being used merely for publicity purposes. When Victor Saville says "I've got Spencer Tracy for 'National Velvet,'" he meant it. It's a fact. And the pride of "L. B." in his British team—Ben Goetz, Victor Saville, Sam Eckman—is all the more understandable when one considers the rather lean period through which Hollywood is now passing.

"I enjoy making pictures in England," said "L. B.," "because I understand the people and the language. They understand the meaning of a square deal."

eter Murray Hill and Judy Kelly in a scene from AT THE VILLA ROSE, which Associated British is Trade showing this (Thursday) evening at the Cambridge Theatre

London Trade Show Diary

SCREENINGS BETWEEN AUGUST 3—9

Thursday

Bulldog Drummond's Bride (*Paramount*)

Own Theatre. 10.30 a.m. and 3 p.m.
Cast: John Howard, Heather Angel, H. B. Warner, Elizabeth Patterson, Reginald Denny, E. E. Clive, Eduardo Ciannelli, Adrienne d'Ambercourt. **Director:** James Hogan.

Once again the famous sleuth becomes involved in adventures of danger and mystery which have so many times prevented his marriage to "Phyllis." However, the new Sapper story provides a climax—implied in the title—to which many Drummond fans have looked forward. The plot of the picture sets the stage for the marriage, to take place in a honeymoon cottage in a little town in France. But a notorious thief interrupts their plans by blasting the vault of a London bank and escaping with £10,000. Although Phyllis has theatened to marry a certain Mr. Aldergate, and Scotland Yard objects, "Drummond" immediately forms a theory about the crime and starts to work on it.

The picture builds up to a romantic climax that surpasses anything in previous "Drummond" films, with "Drummond" pursuing the thief, and "Phyllis" and the Mayor of the town after him in an effort to conduct the long-delayed ceremony.

Colorado Sunset (*British Lion*)

Paramount, Tottenham Court Rd. 2.30 p.m.
Cast: Gene Autry, June Storey, Smiley Burnette, Larry Crabbe, Robert Barrat, Purnell Pratt. **Director:** George Sherman.

Gene Autry's latest Republic musical Western is the singing cowboy's most ambitious starring vehicle to date. Abounding with music and hard riding and straight shooting, this is a thrilling story of a milk war between dairy farmers led by Gene Autry, and a crooked "association" formed to obtain a monopoly on milk distribution.

When the Sheriff is murdered by his deputy, who is in league with the association, Gene Autry decides to run for Sheriff. When he is elected by a large majority the Singing Cowboy then traps the crooks and exposes their leader and breaks up the monopoly.

Hidden Power (*Columbia*)

Piccadilly Theatre. 3 p.m.
Cast: Jack Holt, Gertrude Michael, Dickie Moore, Marilyn Knowlden, Regis Toomey, Henry Kolker, Henry Hayden, William B. Davidson, Holmes Herbert. **Director:** Lewis D. Collins.

Well up to the standard of the best Jack Holt pictures, "Hidden Power" presents Columbia's action star in the rôle of Dr. Stephen Garfield, who, having completed his discovery of a formula to aid septic toxemia, which develops after severe burning, learns that the compound is highly explosive.

Garfield abandons any further work on the formula, but, through ignoring his orders, his two assistants continue to experiment and a terrific explosion follows, resulting in the death of several men. Then follows a losing battle for Garfield with his board of directors, who wish to cash in on the invention and sell it to munition makers. How, eventually, the doctor wins through is told in a climax that is as dramatic and thrilling as anything seen on the screen in a long time.

Two shorts—"Midnight Frolics" and "Navy Champions"—will be screened with the feature.

At the Villa Rose (*Associated British*)

Cambridge Theatre. 8.30 p.m.
Cast: Keneth Kent, Judy Kelly, Walter Rilla, Antoinette Cellier, Ruth Maitland, Peter Murray Hill. **Director:** Walter Summers.

Another A. E. W. Mason story comes to the screen in "At the Villa Rose," and provides a fine opportunity for Keneth Kent in the colourful rôle of Inspector Hanaud, a French detective, called in to investigate the murder of a rich elderly lady. The murder takes place during a seance; the medium, who is also the lady's companion, disappears. Hanaud's investigations lead to an arrest and disclose that the medium-companion is held prisoner by a gang, the actual murderer is finally detected as the person who first persuaded Hanaud to take up the case.

The story material is rich and packs a surprise climax well up to the author's standard. The character of Hanaud is one of the most interesting detectives in crime stories; two seances, one in which the murder takes place and the second in which the medium regains her lost memory and helps reconstruct the crime, heighten suspense values.

Friday

What a Life (*Paramount*)

Own Theatre. 10.30 a.m. and 3 p.m.
Cast: Jackie Cooper, Betty Field, John Howard, Janice Logan, Vaughan Glaser, Lionel Stander, Hedda Hopper, James Corner, Dorothy Stickney. **Director:** Jay Theodore Reed.

Jackie Cooper is a high school student upon whom misfortunes fall thick and fast. Betty Field, another student, looks on Jackie with adoring eyes, and is the only friend he has when he is in trouble. It is due to her efforts that the true culprit is discovered when Jackie is threatened with punishment for an offence of which he is innocent, and she aids him in studying the work he loves to keep him out of trouble in the future.

Wednesday

His Brother's Keeper (*Warner Bros.*)

Cambridge Theatre. 3 p.m.
Cast: Clifford Evans, Tamara Desni, Una O'Connor, Peter Glenville, Reginald Purdell, Ronald Frankau, Aubrey Dexter, Antoinette Lupino, Kitty de Legh, Frederick Burtwell. **Director:** Roy William Neill.

This Warner Bros. First National Teddington production offers, in addition to prominent West End stars, a strong dramatic story built around a vaudeville shooting act in which two brothers are partners. Blindfold and armed with two revolvers, one brother uses the other as a target, tracing his outline with bullets as he stands against a sheet of steel. After early struggles, the act becomes a headliner, but then the feminine influence makes itself apparent. A blues singer splits their friendship, and the picture moves to a vivid climax which gives the three principals full scope for fine performances.

On the same programme will be Widgey Newman's latest featurette, "Silks and Saddles," which gives interesting stable information about the racing business.

"NORTH WEST PASSAGE" UNIT ON LOCATION

M.G.M. Big Technicolor Super

A cast and crew of 100, headed by Spencer Tracy, Robert Young and Walter Brennan, has left for McCall, Idaho, where Metro-Goldwyn-Mayer's Technicolor production, "Northwest Passage" will be filmed.

Preceded by director King Vidor, associate director Norman Foster, unit manager Jay Marchant, and a crew of sixty, the group which left by special train was the nucleus of a company which will total more than 2,000 at Payette Lake, near McCall. Six hundred extras have been hired at the site, plus more than 300 Indians from the Nez Perce reservation and the entire Boise encampment of the Idaho National Guard.

The location schedule calls for approximately one month's "shooting," with the likelihood of this being extended to six weeks.

Interior sets will be under construction at the studio during the troupe's absence. Hunt Stromberg is producing.

Laraine Day, who shot to film fame as Wallace Beery's adopted daughter in "Sergeant Madden," has been chosen for the rôle of Ann Potter in "Northwest Pasage."

"STARS LOOK DOWN" TOPS GRAND NATIONAL LIST

Eight Outstanding British Productions

TWO STUDIOS AT CAPACITY

WITH eight big pictures either in production or being prepared and two studios working to capacity on pictures for Grand National release, this organisation stands to-day as one of the most important distributors of British production in the Industry.

Four independent production companies are making pictures for Grand National release, and both Highbury studios and the recently reopened Twickenham studios are at present working to capacity and have pictures for Grand National release scheduled for some time to come.

The box-office star names under contract to star in this group of Grand National British offerings include some of the biggest box-office draws in this country to-day: Michael Redgrave, Margaret Lockwood, Emlyn Williams, Leslie Banks, Will Hay, Eric Von Stroheim, Mary Clare, Elizabeth Allan, and last, but by no means least, Carrol Levis, who together constitute as imposing a list of stellar talent as it is possible to draw up in England.

Taking these pictures in the approximate order in which they will reach the screen, the first is "Discoveries," which stars popular Carrol Levis, together with a number of well-known names, including Ronald Shiner, Bertha Belmore, Doris Hare and Afrique, together with the pick of his star discoveries. The picture is based upon an original story and script by A. de Grunewald, Redd Davis and Cyril Campion, and was directed by Redd Davis. "Discoveries" is due for Trade showing on Wednesday, August 23, at the Cambridge Theatre, at 8.45 p.m.

A. J. Cronin's Best-seller

"The Stars Look Down," which needs no introduction as the great novel by A. J. Cronin, is being made by Grafton Productions under the direction of Carol Reed, with Margaret Lockwood, Michael Redgrave and Emlyn Williams in the starring rôles, and a strong supporting cast of well-known names. This picture, now in production at Twickenham, will definitely be one of the most important British pictures distributed by Grand National or any other organisation this year.

"Mrs Pym of Scotland Yard," which is to star Mary Clare, is to be the first of a series which brings to the screen a very popular character. Mrs. Pym is the central figure in a series of novels by Nigel Morland. She is the first woman detective to be attached to Scotland Yard, and this strong-minded, middle-aged woman introduces an entirely new element into the field of film detectives.

"Mrs. Pym of Scotland Yard" is being produced at Highbury Studios by Victor Katona for Hurley Productions, under the direction of Fred Elles.

"Sons of the Sea" is outstanding for two reasons. It is one of the first pictures to get the full co-operation of the Admiralty, and it is also the first full-length picture to be made by a British colour system—Dufaycolor. It is a rousing story of the Navy, and exterior scenes have just been shot at the Royal Naval College, Dartmouth, with full facilities being granted to the producers and the director, Maurice Elvey.

Leslie Banks stars in a strong cast, which includes Cecil Parker. "Sons of the Sea" is being produced by British Consolidated Pictures, and the interiors will be taken at either Twickenham or Highbury Studios.

"Inquest," the film version of the successful play by Michael Barringer, which ran at the Duke of York's Theatre, stars Elizabeth Allan. This picture, on which production will commence as soon as studio space is available, is a Charter Film production, and is being directed by Roy Boulting.

Three in Preparation

The three remaining pictures in this group of British pictures are at the moment contracted for, upon which preparatory work is still progressing. The most important of these three is undoubtedly the picture "Up Narkover," starring Will Hay. This story by Beachcomber carries on the popular school background, in which Will Hay is, without doubt, unapproachable as a screen comedian.

The two remaining films are "Her Alibi," which is to be made by Grafton Productions from a story by Marcel Achard, with Eric Von Stroheim, Michael Redgrave and Margaret Lockwood in the principal rôles. "The Life of Leslie Stuart," which will be a Jack Raymond Production based upon the life of one of the most colourful figures in London life about the turn of the century, and the composer of such evergreen melodies as "Lily of Laguna," "Soldiers of the Queen," and the musical comedy "Floradora."

28-YEAR-OLD KINEMA CLOSES DOWN

The Palace, Ashford

The Palace, Ashford, closed down on July 29 after serving the town for nearly 28 years. Opened in December, 1911, under the ownership of a group of local people, it was for many years Ashford's "family kinema."

Until a few months ago it was owned by East Kent Cinemas, Ltd., who sold it to Fletcher Barnett, Ltd. Some weeks ago it again changed hands, the Cinema (Ashford), owners of the Cinema, Station Road, becoming the owners.

For some time a policy of kinema-variety had been carried out at the Palace.

Bob Hope who has just finished THE CAT AND THE CANARY (Paramount) signs the guest register at the British Pavilion at the New York World's Fair. With him are Mrs. Hope and Sir Louis Beale, British Trade Commissioner

British Kinema's Success at World's Fair

MANAGER REPORTS BOOKING RECORD

A MESSAGE received from T. G. C. Turnbull, manager of the theatre in the British Government Pavilion in the New York World's Fair, states that without boasting or exaggerating the best show at the World's Fair (outside the General Motors' quarter-of-an-hour tour) is the British kinema.

Mr. Turnbull estimates that with a seating capacity of only 225, in three months over 100,000 people have been to see the films selected by Philip Guedalla's Joint Committee, who, he says, should be very pleased that the outcome of all their efforts and time spent has been such a success. The committee consists of representatives of the British Council, Travel Association, the Foreign Office, the Department of Overseas Trade, the General Post Office, and the British Film Institute.

Mr. Turnbull says that the comments he receives are all congratulatory on the interesting subjects that are being shown. One film, which is an outstanding success, and is almost a regular faeture of every programme, is the twenty-minute short of the Abbey Ceremony of the Coronation, which has won universal approbation comparable with that accorded to the special news reel, British News, which is played week by week.

The letter concludes with a note to the effect that special shows were put up recently for four Congress meetings at the Fair—the Linen Trade, the Cotton Trade, the China Trade and the Leather Trade. Each was shown a programme of films of special interest to themselves.

A midnight film matinée, organised by the Clacton sub-branch, National Union of Journalists, is to take place at the Odeon, Clacton, on August 8.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period June 28 to July 25. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JUNE 28.				
Follow the Sun	Technique	Commonwealth Government of Australia.	950	Br./E.2022
Under Dogs	Paramount	Assoc. Independent Producers of Gt. Britain.	1,632	Br./R. 2027
Animals in Wonderland.	International Film Renters.	African Film Prod. and G.B. Instructional.	797	Br./E. 2028
JULY 1.				
Shadow in the Stream	General F.D.	G.B. Instructional	1,534	Br./R.2042
JULY 4.				
Sandy Steps Out	Butcher's	P. & W. Films	1,500	Br./R. 2049
Away to the West	RKO-Radio	British Foundation Pictures.	1,709	Br./R. 2050
JULY 6.				
This Man in Paris	Paramount	Pinebrook	7,745	Br./R. 2052
And Now They Rest	Exclusive	J. Valentine Durden and Brian Salt.	1,625	Br./R. 2053
JULY 10.				
The Saint in London	RKO-Radio	RKO-Radio	6,799	Br./R. 2080
Riding High	British Lion	Embassy Pict. (Associated).	6,195	Br./R. 2081
JULY 12.				
Advance Democracy	Progressive Film Institute.	Realist Film Unit.	1,578	Br./R. 2088
JULY 13.				
Over the Border	New Realm	Fidelity	1,522	Br./R. 2090
East of the Pennines	„	„	1,594	Br./R. 2091
JULY 17.				
Roads Across Britain	A.B.P.C.	Realist Film Unit	1,268	Br./R. 2095
JULY 19.				
Glamour Girls	Technique	A. Paul Barralet	1,550	Br./R. 2106
Pathe Pictorial (Nos. 170/182) series: *Pathe Pictorial No. 173.s*	Pathe	Pathe	869	Br./R. 2109
JULY 24.				
Poison Pen	A.B.P.C.	A.B.P.C.	7,043	Br./R. 2115
Down Our Alley	British Screen Service.	British Screen Service.	5,075	Br./E. 2116
Border Collie	„	„	1,720	Br./R. 2117
JULY 25.				
Pathe Pictorial (Nos. 196/208) series: *Pathe Pictorial No. 196.*	Pathe	Pathe	830	Br./R. 2125
Pathe Pictorial No. 197.	„	„	919	Br./R. 2126
Pathe Pictorial No. 198.		„	875	Br./R. 2127

FOREIGN.

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JUNE 28.				
The Lone Stranger and Porky.	First National	Vitaphone	668	F. 2023
Gracie Allen Murder Case	Paramount	Paramount	6,755	F. 2024
Good Skates	„	„	711	F. 2025
Clipped Wings	Harry Curry	National Pict. Co.	5,546	F. 2026
JUNE 29.				
Invisible Power	Anglo-American	Topical Press Agency.	1,617	F. 2029
The Girl from Mexico	RKO-Radio	RKO-Radio	6,435	F. 2030
Prairie Pappas	„	„	1,609	F. 2031
That Girl from College	„	„	5,756	F. 2032
Code of the Streets	General F.D.	Universal	6,222	F. 2033
House of Fear	„	„	5,986	F. 2034
Golden Gloves	„	„	6,557	F. 2035
To-morrow at Midnight	„	„	6,063	F. 2036
JUNE 30.				
The Girl and the Gambler	RKO-Radio	RKO-Radio	5,673	F. 2037
Home Boner	„	„	1,832	F. 2038
Talent Auction	„	Nu-Atlas Prod.	966	F. 2039
Nancy Drew—Trouble Shooter.	First National	Warner Bros.	6,136	F. 2040
Gadgeteers	„	Vitaphone	983	F. 2041
JULY 3.				
Five Came Back	RKO-Radio	RKO-Radio	6,743	F. 2043
Fisherman's Paradise	„	Pathe News	817	F. 2044
Readin' Ritin' and Rhythm.	„	Nu-Atlas Prod.	969	F. 2045
Panama Lady	„	RKO-Radio	5,865	F. 2046
Code of the Secret Service.	First National	Warner Bros.	5,184	F. 2047
Gold Rush Daze	„	Vitaphone	648	F. 2048
JULY 5.				
The Sun Never Sets	General F.D.	Universal	8,736	F. 2051
JULY 6.				
Dodge City	First National	Warner Bros	9,356	F. 2054
Prest-O Change-O	„	Vitaphone	646	F. 2055
Peter the Great	European Film	Lenfilm	9,708	F. 2056
Louise	„	Société Parisienne De Production De Films.	8,755	F. 2057
JULY 7.				
Submarine Circus	RKO-Radio	Pathe News	901	F. 2058
JULY 10.				
Going Places No. 63	General F.D.	Universal	851	F. 2059
Now It Can Be Sold	Columbia	Columbia	1,493	F. 2060
Community Sing No. 22	„	„	861	F. 2061
Community Sing No. 24	„	„	932	F. 2062
Outside These Walls	„	„	5,351	F. 2063
Rattling Romeo	„	„	1,537	F. 2064
Romance of the Redwoods.	„	„	6,001	F. 206 5
Happy Tots	„	„	588	F. 2066
Screen Snapshots No.72	„	„	880	F. 2067
Screen Snapshots No.73	„	„	848	F. 2068
Missing Daughters	„	„	5,304	F. 2069
Odd Sports	„	„	862	F. 2070
Washington Parade No. 1.	„	„	906	F. 2071
Blind Alley	„	„	6,217	F. 2072
The House that Jack Built.	„	„	606	F. 2073
It Could Happen to You	Twentieth Century-Fox.	Twentieth Century-Fox.	6,434	F. 2074
Charlie Chan in Reno	„	„	6,382	F. 2075
Man of Conquest	British Lion	Republic Prod.	8,878	F. 2076
Mexicali Rose	„	„	5,287	F. 2077
The Night Riders	„	„	5,033	F. 2078
Street of Missing Men	„	„	5,739	F. 2079
JULY 11.				
Unusual Occupations No. 1—1939.	Grand National	Scientific Films	944	F. 2082
Unusual Occupations No. 2—1939.	„	„	741	F. 2083
Unusual Occupations No. 3—1939.	„	„	798	F. 2084
Unusual Occupations No. 4—1939.	„	„	931	F. 2085
Unusual Occupations No. 5—1939.	„	„	923	F. 2086
Unusual Occupations No. 6—1939.	„	„	876	F. 2087
JULY 12.				
Retour A L'Aube	Studio One Film	J. Bercholz	7,820	F. 2089
JULY 13.				
Undercover Doctor	Paramount	Paramount	6,031	F. 2092
Watta Nitemare	„	„	664	F. 2093
Swans	„	„	825	F. 2094
JULY 17.				
Tarzan Finds a Son	M-G-M	M-G-M	7,241	F. 2096
Help Wanted	„	„	1,906	F. 2097
The Oregon Trail (serial)—				
The Avalanche of Doom	General F.D.	Universal	1,920	F. 2098
Plunge of Peril	„	„	1,806	F. 2099
Trapped in the Flames	„	„	1,513	F. 2100
The Baited Trap	„	„	1,729	F. 2101
JULY 18.				
Young Mr. Lincoln	Twentieth Century-Fox.	Twentieth Century-Fox.	9,054	F. 2102
Heritage of the Desert	Paramount	Paramount	6,667	F. 2103
Odds on Chances	„	„	891	F. 2104
Three Kings and a Queen	„	„	967	F. 2105
JULY 19.				
Man About Town	Paramount	Paramount	7,502	F. 2107
Stunt Pilot	Pathe	Monogram	5,575	F. 2108
JULY 21.				
The Man in the Iron Mask.	United Artists	Edward Small Productions.	10,010	F. 2110
Art Gallery	M-G-M	M-G-M	798	F. 2111
6,000 Enemies	„	„	5,134	F. 2112
Sea Scouts	RKO-Radio	Walt Disney Productions.	730	F. 2113
The Pointer	„	„	777	F. 2114
JULY 25.				
Hostages (Les Otages)	United Curzon	Helvetia Films	8,700	F. 2118
The Oregon Trail (serial):				
Crashing Timbers	General F.D.	Universal	1,647	F. 2119
Death in the Night	„	„	1,868	F. 2120
End of the Trail	„	„	1,693	F. 2121
Wolf Call	Pathe	Monogram	5,533	F. 2122
Girl from Nowhere	„	„	5,355	F. 2123
Susannah of the Mounties.	Twentieth Century-Fox	Twentieth Century-Fox	7,110	F. 2124

*** The length of the film "Maisie" (F. 2010) has been altered to 6,710 feet.

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original Length (feet).	Length as altered (feet).
Song of the Plough	Br. 9533	6,216	4,021
Doss House	Br. 8904	4,760	4,100

The registered title and length of the film "Designing Women" (Br. 9947) have been altered to "House of Cards," registered length 4,380 feet.

The registered title and length of the film "How's Chances" (Br. 10240) have been altered to "Diplomatic Lover," registered length 4,539 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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THE KINEMATOGRAPH WEEKLY'S *Aug.*

FILM INDE

TRADE SHOW OFFERS—JULY, 19

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Blind Alley	Columbia	69 min.	A	6,217 ft.	Chester Morris, Ralph Bellamy, Ann Dvorak	Outstanding general booking. Hardly suitable for youngsters	July 13, 1939	Not Fixed
Boys' Reformatory	Pathe	62 min.	A	5,540 ft.	Frankie Darro, Grant Withers	Safe supporting feature for masses, but not for juveniles	July 27, 1939	Not Fixed
Charlie Chan in Reno	20th Century-Fox	70 min.	A	6,382 ft.	Sidney Toler, Phyllis Brooks, Ricardo Cortez	Good title booking for the masses. Nothing to harm juveniles	July 13, 1939	Not Fixed
Code of the Secret Service	First National	57 min.	A	5,220 ft.	Ronald Reagan, Rosella Towne, Eddie Foy, jun.	First-rate booking for the masses. Nothing to harm youngsters	July 6, 1939	Not Fixed
***Confidential Lady**	First National	74 min.	U	6,706 ft.	Ben Lyon, Jane Baxter	Fair general booking with quota ticket. Harmless for juveniles	July 27, 1939	Not Fixed
***Dead Man's Shoes**	A.B.P.C.	70 min.	A	6,320 ft.	Leslie Banks, Wilfrid Lawson	Very good popular booking. Hardly suitable for youngsters	July 20, 1939	Not Fixed
†**Dodge City**	First National	104 min.	A	9,356 ft.	Errol Flynn, Olivia de Havilland, Alan Hale	Box-office certainty for all classes and ages	July 13, 1939	Not Fixed
***Down Our Alley**	British Screen Service	55 min.	U	5,060 ft.	Hughie Green and His Gang	Aimed at the masses and should hit the target as well as carrying juvenile appeal	July 27, 1939	Not Fixed
Drame de Shanghai, le	Unity	100 min.	A	9,000 ft.	Louis Jouvet, Christine Mardayne, Raymond Roulean	Excellent specialised hall booking. Not for juveniles	July 27, 1939	Not Fixed
Five Came Back	RKO-Radio	74 min.	A	6,660 ft.	Chester Morris, Joseph Calleia, C. Aubrey Smith	Outstanding general booking. Will appeal to the family	July 6, 1939	Not Fixed
Girl and the Gambler, The	RKO-Radio	64 min.	A	5,670 ft.	Leo Carrillo, Tim Holt, Steffi Duna	Star support for the masses and industrial element. Nothing to harm youngsters	July 6, 1939	Not Fixed
Girl from Mexico, The	RKO-Radio	71 min.	U	6,390 ft.	Lupe Velez, Leon Errol, Donald Woods	Very good light booking for the crowd. Great for youngsters	July 6, 1939	Not Fixed
Girl from Nowhere, The	Pathe	59 min.	A	5,355 ft.	Anne Nagel, Warren Hull	Fair popular hall booking. Not for juveniles	July 27, 1939	Not Fixed
Heritage of the Desert	Paramount	74 min.	U	6,667 ft.	Donald Woods, Evelyn Venable	Useful outdoor entertainment for the majority of halls. Great for youngsters	July 20, 1939	Oct. 2, 1939
Hostages	Curzon United	95 min.	A	8,700 ft.	Annie Verney, Saturnin Fabre, Larquey	Excellent specialised hall booking. Of little interest for juveniles	July 27, 1939	Not Fixed
It Could Happen to You	20th Century-Fox	71 min.	A	6,434 ft.	Stuart Erwin, Gloria Stuart, Douglas Fowley	Capital two-feature programme booking. Great for the family	July 13, 1939	Not Fixed
I Was a Convict	British Lion (Republic)	63 min.	A	5,659 ft.	Barton Maclane, Beverley Roberts, Clarence Kolb	Capital two-feature programme booking for the masses. Nothing to harm youngsters	July 6, 1939	Not Fixed
Man About Town	Paramount	84 min.	A	7,592 ft.	Jack Benny, Dorothy Lamour, Edward Arnold	Attractive light booking for the masses. Nothing to harm youngsters	July 13, 1939	Not Fixed
Man in the Iron Mask, The	United Artists	110 min.	A	10,000 ft.	Louis Hayward, Joan Bennett, Warren William	Outstanding romantic melodrama. O.K. for juveniles	July 20, 1939	Not Fixed
Man of Conquest	British Lion (Republic)	98 min.	U	8,878 ft.	Richard Dix, Gail Patrick, Edward Ellis	Excellent general booking. Great for the family.	July 6, 1939	Not Fixed
Mexicali Rose	British Lion (Republic)	58 min.	U	5,287 ft.	Gene Autry, Smiley Burnette, Noah Beery	Excellent booking of its type, with strong juvenile pull	July 6, 1939	Not Fixed
Missing Daughters	Columbia	58 min.	A	5,304 ft.	Richard Arlen, Rochelle Hudson, Marian Marsh	Safe second feature material, but not for juveniles	July 13, 1939	Not Fixed
Night Riders, The	British Lion (Republic)	56 min.	U	5,033 ft.	John Wayne, Ray Corrigan, Max Terhune	First-class booking of its type. Great for youngsters	July 13, 1939	Not Fixed
North of Shanghai	Columbia	58 min.	A	5,201 ft.	James Craig, Betty Furness, Keye Luke	Average support for the masses. Nothing to harm youngsters	July 6, 1939	Not Fixed

Title.	Renter.	Running Time.	Certificate.	Length.
Outside These Walls	Columbia	59 min.	A	5,351 ft.
Panama Lady	RKO-Radio	65 min.	A	5,865 ft.
***Poison Pen**	A.B.P.C.	78 min.	A	7,043 ft.
Racketeers of the Range	RKO-Radio	60 min.	U	5,615 ft.
Retour a l'Aube	Studio One Film Dist.	85 min.	A	7,820 ft.
***Riding High**	British Lion	68 min.	U	6,195 ft.
Romance of the Redwoods	Columbia	65 min.	A	5,964 ft.
***Saint in London, The**	RKO-Radio	73 min.	A	6,909 ft.
Second Fiddle	20th Century-Fox	86 min.	U	7,806 ft.
***Shipyard Sally**	20th Century-Fox	79 min.	U	7,153 ft.
6,000 Enemies	M-G-M.	56 min.	A	5,134 ft.
Street of Missing Men	British Lion (Republic)	63 min.	A	5,739 ft.
Stronger than Desire	M-G-M.	77 min.	A	7,035 ft.
Stunt Pilot	Pathe	60 min.	A	5,575 ft.
Susannah of the Mounties	20th Century Fox	79 min.	U	7,110 ft.
Tarzan Finds a Son	M-G-M.	80 min.	U	7,241 ft.
Undercover Doctor	Paramount	67 min.	A	6,031 ft.
***Where's that Fire**	20th Century-Fox	73 min.	U	6,644 ft.
Wolf Call	Pathe	61 min.	U	5,533 ft.
Young Mr. Lincoln	20th Century-Fox	100 min.	A	9,054 ft.
Gold	International Film Renters	40 min.	U	3,606 ft.

WHAT'S RELEASED IN AUGUST,

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Aug. 28	*Ask a Policeman	M-G-M	Br./DR1822	83	U	7,492	Will Hay..	1/48, 1/12, 2/6	April 20, 1939
,, 7	Call of the Rockies	Columbia	F. 1662	53	U	4,802	Charles Starrett, Donald Grayson	1/12, 1/6	April 7, 1938
,, 28	Chasing Danger	20th Century-Fox	F. 1813	59	U	5,356	Preston Foster, Lynn Bari, Wally Vernon	1/12, 1/6	May 4, 1939
,, 14	East Side of Heaven	General F.D. (Universal)	F. 1899	88	U	7,914	Bing Crosby, Joan Blondell, Mischa Auer	1/48, 1/12, 1/6	May 25, 1939
,, 7	Everybody's Baby	20th Century-Fox	F. 1611	61	U	5,561	Jed Prouty, Shirley Deane, Spring Byington	1/12, 1/6	Mar. 23, 1939
,, 28	Exile Express	Grand National	F. 1440	70	A	6,283	Anna Sten, Alan Marshall	1/12, 1/6	Mar. 2, 1939
,, 21	Fighting Thoroughbreds	British Lion (Republic)	F. 1515	64	U	5,783	Ralph Byrd, Mary Carlisle	1/12, 1/6	Mar. 16, 1939
,, 7	Flight from Justice	British Lion (Republic)	F. 1512	63	A	5,727	Bob Livingston, June Travis	1/12, 1/6	Mar. 9, 1939
,, 14	Hotel Imperial	Paramount	F. 1623	79	A	7,167	Isa Miranda, Ray Milland	1/12, 1/6	Mar. 30, 1939
,, 14	*Inspector Hornleigh	20th Century-Fox	Br./R1612	81	A	7,648	Gordon Harker, Alastair Sim, Hugh Williams	1/48, 1/12, 1/6	Mar. 9, 1939
,, 21	†Jesse James	20th Century-Fox	F. 1539	105	U	9,406	Tyrone Power, Henry Fonda, Nancy Kelly	1/48, 1/12, 1/6	Mar. 16, 1939
,, 14	Kid from Texas, The	M-G-M	F. 1798	71	U	6,387	Dennis O'Keefe, Florence Rice	1/48, 1/12, 1/6	May 4, 1939
,, 7	†Little Princess, The	20th Century-Fox	F. 1575	93	U	8,372	Shirley Temple, Richard Greene, Anita Louise	1/48, 1/12, 1/6	Mar. 9, 1939
,, 21	Love Affair	RKO-Radio	F. 1671	88	U	7,889	Charles Boyer, Irene Dunne	1/48, 1/12, 1/6	April 6, 1939
,, 14	Miss Fix-It	20th Century-Fox	F. 1610	74	U	6,959	Jane Withers, Gloria Stuart, Henry Wilcoxon	1/48, 1/12, 1/6	Mar. 9, 1939
,, 21	*Murder in Soho	A.B.P.C.	Br./R.1481	70	A	6,210	Jack La Rue, Sandra Storme, Bernard Lee	1/48, 1/12, 1/6	Feb. 16, 1939
,, 28	My Son is a Criminal	Columbia	F.1570	59	A	5,320	Alan Baxter, Jacqueline Wells	1/12, 1/6	Mar. 2[illegible], 1939
,, 28	Mystery Plane	Pathe	F. 1668	61	U	5,510	John Trent, Marjorie Reynolds, Milburn Stone	1/12, 1/6	May 11, 1939
,, 7	Never Say Die	Paramount	F. 1484	75	U	6,880	Martha Raye, Bob Hope	1/48, 1/12, 1/6	Mar. 1939

Date.	Title.	Renter.	Reg. No.	R Ti
Aug. 21	Night Club Hostess	Paramount	F. 1621	
,, 21	Oklahoma Kid, The	Warner	F. 1770	
,, 14	On Trial	Warner	F. 1777	
,, 7	Orphan of the Ring	Warner	F. 1810	
,, 28	*Outsider, The	A.B.P.C.	—	
,, 14	†Pathetone Parade	Pathe	Br./E.1865	
,, 7	Phantom Stage, The	General F.D. (Universal)	F. 1581	
,, 28	*Q Planes	Columbia	Br./TR.148	
,, 7	Renegade Trail	Paramount	F. 1622	
,, 21	*Rudd Family Goes to Town, The	A.B.F.D.	Br./E.1486	
,, 7	Sergeant Madden	M-G-M	F. 1680	
,, 21	Society Lawyer	M-G-M	F. 1687	
,, 28	Sudden Money	Paramount	F. 1658	
,, 14	Sweepstake Racketeers	Pathe	F. 1856	
,, 14	*Sword of Honour	Butchers	Br./R.1877	
,, 21	They Made Her a Spy	RKO-Radio	F. 1690	
,, 21	*Too Dangerous to Live	First National	Br./R.1613	
,, 7	Trouble in Sundown	RKO-Radio	F. 1692	
,, 7	Twelve Crowded Hours	RKO-Radio	F. 1654	
,, 7	Yes, My Darling Daughter	First National	F. 1765	
,, 28	You Can't Get Away with Murder	First National	F. 1617	

* Titles marked with an asterisk denote British Pictures. † In colour

KINEMATOGRAPH WEEKLY'S *Aug. 1939*

FILM INDEX

TRADE SHOW OFFERS—JULY, 1939

Box-Office Angle.	"Kine." Review.	Release Date.
anding general booking. Hardly suitable for ngsters	July 13, 1939	Not Fixed
supporting feature for masses, but not for ngsters	July 27, 1939	Not Fixed
title booking for the masses. Nothing to harm eniles	July 13, 1939	Not Fixed
rate booking for the masses. Nothing to harm ngsters	July 6, 1939	Not Fixed
eneral booking with quota ticket. Harmless juveniles	July 27, 1939	Not Fixed
good popular booking. Hardly suitable for ngsters	July 20, 1939	Not Fixed
fice certainty for all classes and ages ..	July 13, 1939	Not Fixed
l at the masses and should hit the target as l as carrying juvenile appeal	July 27, 1939	Not Fixed
ent specialised hall booking. Not for juveniles	July 27, 1939	Not Fixed
nding general booking. Will appeal to the lly	July 6, 1939	Not Fixed
pport for the masses and industrial element. ing to harm youngsters	July 6, 1939	Not Fixed
good light booking for the crowd. Great for ngsters	July 6, 1939	Not Fixed
opular hall booking. Not for juveniles ..	July 27, 1939	Not Fixed
outdoor entertainment for the majority of s. Great for youngsters	July 20, 1939	Oct. 2, 1939
ent specialised hall booking. Of little rest for juveniles	July 27, 1939	Not Fixed
l two-feature programme booking. Great the family	July 13, 1939	Not Fixed
l two-feature programme booking for the ses. Nothing to harm youngsters	July 6, 1939	Not Fixed
live light booking for the masses. Nothing harm youngsters	July 13, 1939	Not Fixed
nding romantic melodrama. O.K. for miles	July 20, 1939	Not Fixed
nt general booking. Great for the family..	July 6, 1939	Not Fixed
nt booking of its type, with strong juvenile	July 6, 1939	Not Fixed
econd feature material, but not for juveniles	July 13, 1939	Not Fixed
lass booking of its type. Great for youngsters	July 13, 1939	Not Fixed
te support for the masses. Nothing to harm ngsters	July 6, 1939	Not Fixed

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Outside These Walls ..	Columbia ..	59 min.	A	5,351 ft.	Michael Whalen, Dolores Costello, Virginia Weidler	Sound support for the crowd. Safe for juveniles..	July 13, 1939	Not Fixed
Panama Lady	RKO-Radio ..	65 min.	A	5,865 ft.	Lucille Ball, Allan Lane, Evelyn Brent	Two-feature programme booking for the industrial element. Hardly suitable for children	July 6, 1939	Not Fixed
*Poison Pen	A.B.P.C. ..	78 min.	A	7,043 ft.	Flora Robson, Reginald Tate, Robert Newton	Good title and star booking for the masses. Not suitable for children	July 6, 1939	Not Fixed
Racketeers of the Range	RKO-Radio ..	60 min.	U	5,615 ft.	George O'Brien, Marjorie Reynolds	Good of its type for the masses and juveniles ..	July 27, 1939	Not Fixed
Retour a l'Aube	Studio One Film Dist.	85 min.	A	7,820 ft.	Danielle Darrieux, Jacques Dumesnil	Very good specialised hall booking. Not for juveniles	July 20, 1939	Not Fixed
*Riding High	British Lion ..	68 min.	U	6,195 ft.	Claude Dampier, Helen Haye, Kathleen Gibson	Novel light booking for the masses, family and youngsters	July 13, 1939	Not Fixed
Romance of the Redwoods	Columbia ..	65 min.	A	5,964 ft.	Charles Bickford, Jean Parker, Gordon Oliver	Cast-iron popular booking. Good for juveniles ..	July 13, 1939	Not Fixed
*Saint in London, The ..	RKO-Radio ..	75 min.	A	6,909 ft.	George Sanders, Sally Gray, David Burns	Excellent general booking. Nothing to harm youngsters	July 6, 1939	Not Fixed
Second Fiddle	20th Century-Fox	86 min.	U	7,806 ft.	Sonja Henie, Tyrone Power	Very good musical romance booking. O.K. for juveniles	July 27, 1939	Not Fixed
*Shipyard Sally	20th Century-Fox	79 min.	U	7,153 ft.	Gracie Fields, Sidney Howard, Morton Selten	Cast-iron box-office best for all classes, family and youngsters included	July 20, 1939	Not Fixed
6,000 Enemies	M-G-M.. ..	56 min.	A	5,134 ft.	Walter Pidgeon, Rita Johnson	Meaty entertainment for majority of audiences, except juveniles	July 27, 1939	Not Fixed
Street of Missing Men ..	British Lion (Republic)	63 min.	A	5,739 ft.	Charles Bickford, Harry Carey	Good two-feature programme booking. Nothing to harm youngsters	July 13, 1939	Not Fixed
Stronger than Desire ..	M-G-M.. ..	77 min.	A	7,035 ft.	Virginia Bruce, Walter Pidgeon, Ann Dvorak	Sound entertainment for majority of halls; good appeal to women patrons. Not for juveniles	July 27, 1939	Not Fixed
Stunt Pilot	Pathe	60 min.	A	5,575 ft.	John Trent, Marjorie Reynolds	Average fare for the masses, but not for juveniles	July 20, 1939	Not Fixed
Susannah of the Mounties	20th Century Fox	79 min.	U	7,110 ft.	Shirley Temple, Margaret Lockwood, Randolph Scott	Good stellar booking. Especially suitable for juveniles	July 20, 1939	Not Fixed
Tarzan Finds a Son ..	M-G-M.. ..	80 min.	U	7,241 ft.	Johnny Weissmuller, Maureen O'Sullivan, John Sheffield	Excellent general booking. A box-office certainty for the masses, family and youngsters	July 20, 1939	Nov. 20, 1939
Undercover Doctor ..	Paramount ..	67 min.	A	6,031 ft.	J. Carrol Naish, Janice Logan, Lloyd Nolan	Very good two-feature programme booking. Nothing to harm juveniles	July 13, 1939	Oct. 30, 1939
*Where's that Fire ..	20th Century-Fox	73 min.	U	6,644 ft.	Will Hay, Moore Marriott, Graham Moffatt	Very good popular hall farce. Fine for juveniles..	July 27, 1939	Not Fixed
Wolf Call	Pathe	61 min.	U	5,533 ft.	Movita, John Carroll ..	Fair industrial hall booking. Suitable for juveniles	July 27, 1939	Not Fixed
Young Mr. Lincoln ..	20th Century-Fox	100 min.	A	9,054 ft.	Henry Fonda, Alice Brady, Marjorie Weaver	Outstanding booking for good and high-class halls. Juvenile appeal strong	July 13, 1939	Not Fixed
RE-ISSUE								
Gold	International Film Renters	40 min.	U	3,606 ft.	——	Sound interest proposition for the majority of halls. Will appeal to juveniles	Oct. 24, 1935 and July 20, 1939	Not Fixed

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T'S RELEASED IN AUGUST, 1939

Stars.	Poster.	"Kine." Review Date.
.. ..	1/48, 1/12, 2/6 ..	April 20, 1939
Starrett, Donald Grayson	1/12, 1/6	April 7, 1938
Foster, Lynn Bari, Wally Vernon ..	1/12, 1/6	May 4, 1939
sby, Joan Blondell, Mischa Auer ..	1/48, 1/12, 1/6 ..	May 25, 1939
ty, Shirley Deane, Spring Byington	1/12, 1/6	Mar. 23, 1939
n, Alan Marshall	1/12, 1/6	Mar. 2, 1939
rd, Mary Carlisle	1/12, 1/6	Mar. 16, 1939
gston, June Travis	1/12, 1/6	Mar. 9, 1939
da, Ray Milland	1/12, 1/6	Mar. 30, 1939
Marker, Alastair Sim, Hugh Williams	1/48, 1/12, 1/6 ..	Mar. 9, 1939
ower, Henry Fonda, Nancy Kelly ..	1/48, 1/12, 1/6 ..	Mar. 16, 1939
'Keefe, Florence Rice	1/48, 1/12, 1/6 ..	May 4, 1939
emple, Richard Greene, Anita Louise	1/48, 1/12, 1/6 ..	Mar 3, 1939
oyer, Irene Dunne	1/48, 1/12, 1/6 ..	April 8, 1939
hers, Gloria Stuart, Henry Wilcoxon	1/48, 1/12, 1/6 ..	Mar. 1939
Rue, Sandra Storme, Bernard Lee ..	1/48, 1/12, 1/6 ..	Feb. 1939
ter, Jacqueline Wells	1/12, 1/6	Mar. 2[illegible], 1939
nt, Marjorie Reynolds, Milburn Stone	1/12, 1/6	May 1939
aye, Bob Hope	1/48, 1/12, 1/6 ..	Mar. 1939

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Aug. 21	Night Club Hostess	Paramount ..	F. 1621	65	A	5,819	Buck Jones, Helen Twelvetrees	1/12, 1/6	Mar. 30, 1939
„ 21	Oklahoma Kid, The	Warner	F. 1770	80	U	7,243	James Cagney, Humphrey Bogart	1/48, 1/12, 1/6 ..	April 27, 1939
„ 14	On Trial	Warner	F. 1777	61	A	5,506	John Litel, Margaret Lindsay	1/12, 1/6	April 27, 1939
„ 7	Orphan of the Ring	Warner	F. 1810	92	A	8,351	Pat O'Brien, Joan Blondell, Wayne Morris ..	1/48, 1/12, 1/6 ..	May 4, 1939
„ 28	*Outsider, The	A.B.P.C. ..	—	91	A	8,220	Mary Maguire, George Sanders	1/48, 1/12, 1/6 ..	Feb. 2, 1939
„ 14	*Pathetone Parade	Pathe	Br./E.1865	39	U	3,534	Variety Stars	1/6	April 20, 1939
„ 7	Phantom Stage, The	General F.D. (Universal)	F. 1581	57	U	5,122	Bob Baker	1/12, 1/6	Mar. 16, 1939
„ 28	*Q Planes	Columbia ..	Br./TR.1493	82	U	7,469	Laurence Olivier, Valerie Hobson, Ralph Richardson	1/48, 1/12, 1/6 ..	Mar. 2, 1939
„ 7	Renegade Trail	Paramount ..	F. 1622	57	U	5,158	William Boyd	1/12, 1/6	Mar. 30, 1939
„ 21	*Rudd Family Goes to Town, The	A.B.F.D... ..	Br./E.1486	77	U	7,040	Bert Bailey, Fred MacDonald, Shirley Ann Richards	1/12, 1/6	Mar. 2, 1939
„ 7	Sergeant Madden	M-G-M	F. 1680	80	A	7,226	Wallace Beery	1/48, 1/12, 1/6 ..	April 6, 1939
„ 21	Society Lawyer	M-G-M	F. 1687	80	A	6,976	Walter Pidgeon, Virginia Bruce	1/48, 1/12, 1/6 ..	April 6, 1939
„ 28	Sudden Money	Paramount ..	F. 1658	61	U	5,516	Charles Ruggles, Marjorie Rambeau	1/12, 1/6	April 6, 1939
„ 14	Sweepstake Racketeers.. ..	Pathe	F. 1856	61	A	5,579	Shirley Deane, Russell Gleason	1/12, 1/6	May 11, 1939
„ 14	*Sword of Honour	Butchers	Br./R.1877	82	U	7,570	Geoffrey Toone, Sally Gray, Dorothy Dickson	1/48, 1/12, 1/6 ..	Mar. 30, 1939
„ 21	They Made Her a Spy ..	RKO-Radio ..	F. 1690	68	U	6,196	Sally Eilers, Allan Lane	1/6	April 6, 1939
„ 21	*Too Dangerous to Live ..	First National ..	Br./R.1613	74	A	6,693	Sebastian Shaw, Anna Konstam	1/12, 1/6	Mar. 30, 1939
„ 7	Trouble in Sundown	RKO-Radio ..	F. 1692	60	U	5,410	George O'Brien, Rosalind Keith	1/6	April 6, 1939
„ 7	Twelve Crowded Hours ..	RKO-Radio ..	F. 1654	63	A	5,815	Richard Dix, Lucille Ball	1/6	Mar. 30, 1939
„ 7	Yes, My Darling Daughter ..	First National ..	F. 1765	75	A	6,793	Priscilla Lane, Jeffrey Lynn	1/48, 1/12, 1/6 ..	April 27, 1939
„ 28	You Can't Get Away with Murder	First National ..	F. 1617	78	A	7,033	Humphrey Bogart, Gale Page..	1/48, 1/12, 1/6 ..	Mar. 30, 1939

* Titles marked with an asterisk denote British Pictures. † In colour

"ON BORROWED TIME"

Scenes from M-G-M's ON BORROWED TIME, with Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel, Bobs Watson, Nat Pendleton. Trade shown on Wednesday, August 2

PARAMOUNT CIRCUIT DEAL PENDING

Stanton Griffis Outlines New British Policy

FILMS TO BE MADE AND BOUGHT HERE

THE retirement of Paramount from the competitive kinema field in this country and the early disposal of its suburban and provincial theatres to one of the major circuits was announced last week by Stanton Griffis, vice-president of Paramount.

Paramount controls sixteen kinemas in this country, including the Plaza and the Carlton which, however, will be retained as key-theatres for week-end presentation.

STANTON GRIFFIS

Notwithstanding the international situation, business, both in America and elsewhere, showed an increase on last year's trading.

Mr. Griffis revealed that he is discussing his firm's British production policy with David Rose and that Charles Laughton's next picture would be "The Admirable Crichton," which he would make in England, probably under the Mayflower banner.

In speaking of the reasons behind Paramount's decision to sell out their interests, Mr. Griffis referred to the smallness of their British circuit. "We are really in an invidious position," he said. "Our circuit is really too large for purely shop window purposes and yet is too small to possess effective booking power. Consequently, we were faced with the alternative either of expanding our holdings or of disposing entirely of our interests.

"We decided upon the latter course, which, to some extent, was affected by the realisation of the growth of nationalistic feeling over here. I feel there is no reason why our kinemas over here should not now be controlled by a British firm.

"We have sixteen theatres, and the idea is, while retaining one or probably both of the two West End theatres, to dispose of the other properties. Negotiations between various circuits had already taken place and an announcement on the position is likely to be made shortly."

British Plans Discussed

Mr. Griffis said he had fully discussed with David Rose their British production schedule. "We are going out in a big way," he said, and added that although the majority of subjects would be made under direct Paramount supervision they would also buy a number of subjects.

One of their most important properties was "The Admirable Crichton," which would be Charles Laughton's next picture after his completion in America of "The Hunchback of Notre Dame." It would be made in England, probably by Mayflower.

World Grosses Up

Optimism is expressed by the Paramount chief at the trend of world events, which he anticipated would be reflected in the earnings of both theatre and production sides. As a matter of fact, notwithstanding the international situation, Paramount's business in gross showed a substantial increase over the previous year, although exchange restrictions in some countries made the net dollar return considerably lower. For some other countries—Italy, for instance—the domestic film situation had caused their withdrawal and their Italian unit was being transferred to Spain.

It had been observed that in time of political tension theatre takings were up. In Spain, for instance, where they had shown no new pictures for over three years, gross earnings on the old films showed an increase of over 100 per cent. Unfortunately, however, none of this money could be exported.

No Faith in Propaganda

On the subject of propaganda themes, Mr. Griffis was very emphatic. In America it had been found that this class of picture had not proved the success it was anticipated and he did not consider producers were willing to continue making them.

"Personally, I have very little faith in propaganda films," he declared. "What people require is entertainment and that should be our one and only object. We do not contemplate including propaganda subjects in the Paramount schedule."

Cheddar's First Nears Completion

Cheddar's new kinema, the "Regal," making the fourth of the present group controlled by A. Austin Pilkington Theatres, Limited, is expected to be ready for opening about August 28.

The building, situated by the Market Cross, and facing up Bath-street, with its auditorium and balconette, will seat 420. K. G. Hackerley will be its resident manager.

FRIESE-GREENE MEMORIAL

The Bristol Friese-Greene Memorial Committee has held a couple of meetings during the last month to discuss the form which the proposed memorial shall take. Owing to the fact that August is a holiday month it has been decided to leave the matter in abeyance until September, when the committee will have a scheme to put forward in which the film Trade will be asked to co-operate.

50 G-B HALLS TO HAVE TELEVISION

Installation Complete by End of 1940

Prior to a demonstration of television, given to the delegates of the N.A.T.K.E. Conference at the New Victoria, Captain A. D. G. West, of the Baird Television Co., said that Gaumont-British were planning to equip fifty of their kinemas with television apparatus by the end of 1940. Twelve of them would be so equipped at the end of the present year.

They anticipated the full co-operation of members of the Association in working the new machinery. The apparatus would be run entirely by projectionists.

If suitable programmes could be secured, said Captain West, he believed that television would be of enormous assistance to the box-office. Projectionists would be given every opportunity to get the necessary training to operate the new medium.

The prospects of the employees when television was introduced into the kinemas were discussed at the resumed conference meeting after the visit to the New Victoria.

Advisory Panel Formed on Camp Kinemas

WAR OFFICE, C.E.A. AND K.R.S. TO HANDLE POSITION

THE position of film entertainment at military camps is being explored by a joint committee comprising representatives of the War Office, the C.E.A. and the K.R.S. The need for the establishment of camp kinemas is fully recognised by the Trade, and the object of the present conversations is to ensure that the interests of exhibitors generally are adequately safeguarded.

The subject was discussed last Thursday at a meeting held at the War Office, attended by representatives of kinema Trade organisations.

It was agreed that an Advisory Committee, composed of the President and Secretary of the C.E.A. and the K.R.S., together with the appropriate officers of the War Office and the official adviser to the War Office in kinematograph matters, should consider the advisability of establishing camp kinemas at military stations.

The first meeting of the Advisory Committee will take place within about a fortnight. Meanwhile no definite steps will be taken, although inquiries will be made to ascertain the requirements of the various training centres.

Whatever action is eventually decided upon, it will be the aim of the committee to watch the legitimate interests of the Trade, and in particular to see that those of the local exhibitors are not prejudiced.

The appointment of the Advisory Committee has given satisfaction to exhibitors in situations in proximity to the newly established training centres.

RECONSTRUCTION BEFORE LICENCE

Repton Bench Warns Applicant

A warning that the licence of the Empire, Melbourne (a kinema of 225 capacity), would not be renewed unless alterations were made, was given by the chairman of the Repton bench on July 26, at which an application for the renewal of the licence was made by Mrs. F. B. Hunt.

H. Pipes, for the applicant, stated that plans for the reconstruction of the kinema had been passed, but the work had not yet been started. Mrs. Hunt, he said, hoped to have the kinema reopened, after reconstruction, by Christmas.

The police offered no objection, and the application was approved.

SEAT RULE HAS MIXED RECEPTION

West Ham Says "No" Nottingham "Yes"

THE varying attitude of local authorities towards seat price control is indicated by two decisions announced this week, while on the one hand the West Ham Borough Council has decided against introducing regulations, the Nottingham County Council has announced that the new rule will be put into operation as from January 1.

The decision of the West Ham authorities was made to the London and Home Counties Branch of the C.E.A., a deputation from which, headed by Arthur S. Moss, recently presented the case against the imposition of of the seat-price rule in the Borough.

The result of the C.E.A. representations is regarded with great satisfaction, and it is hoped that the Essex County Council will receive a deputation on the subject in the early autumn. Endeavours are also being made to induce the Surrey County Council to reconsider its refusal to receive a deputation.

Recently Middlesex County Council following a similar deputation decided against the introduction in its licences of a seat-price regulation.

Notts County Decision

The policy of seat-price control has been adopted by the Notts County Council.

The new regulations which follow upon the lines of those adopted by the L.C.C. will be operative from January 1 in the Notts County Council area. They do not affect houses within the City of Nottingham.

FAVERSHAM REOPENING

The Argosy, Faversham (Fletcher Barnett, Ltd.), reopened on July 27 after extensive improvements had been carried out.

L.C.C. Grants Certificate for Anti-Nazi Films

WARNING TO THE TRADE

HAVING viewed the films "Professor Mamlock" and "I Was a Captive in Nazi Germany," the Entertainments Committee of the London County Council has decided, subject to certain "cuts" in the films, and the omission of particular captions, to issue certificates for their exhibition.

It is understood that the Middlesex County Council have refused permission for the films to be shown, but that the Essex County Council and the East Ham Council will follow the decision of the London County Council.

Commenting on the decision of the Committee, A. Reginald Stamp, the chairman of the Committee, informed a KINE. representative that having seen "Confessions of a Nazi Spy" he would not disagree with the B.B.F.C. for not issuing a certificate. The Committee, however, having the position before them, found it exceedingly difficult to refuse certificates for "Professor Mamlock" and "I Was a Captive in Nazi Germany." All three pictures were based on similar aspects of political and social life, and one could not differentiate in giving certificates.

"AN UNDESIRABLE POLICY"

"I should like," said Mr. Stamp, "to remark that there is a growing tendency to introduce politics and references to living personages in a number of films that are to be shortly introduced to this country.

"This policy, in my opinion, is very undesirable in places of public entertainment. I look upon such tendencies with disfavour."

Proceeding, Mr. Stamp voiced a warning that should the policy be pursued by the film producers it was likely that the Licensing Committee would refuse to issue certificates for films dealing with politics and personages. "In any event," he added, "the fact that we have issued certificates in respect of the pictures mentioned is not to be taken as a precedent."

Questioned as to the particular "cuts" made in the films and the reasons actuating the Committee Mr. Stamp would not commit himself, or the Committee. "Obviously," he laughingly commented, "they referred to politics, but I am not saying from what point of view we looked upon them."

Architect's drawing of M-G-M's new headquarters in Shaftesbury Avenue, W.C., as they will appear when completed. Architect: Arthur S. Ash, F.R.I.B.A., 60, Wigmore Street, W.1

NEW HOME FOR M-G-M

Shaftesbury Avenue Building to Include Two Theatres

A HUGE office block which will include two private theatres, one seating 100 persons and the other with a capacity of 450, is to be erected by Metro-Goldwyn-Mayer in Shaftesbury Avenue. The new building is scheduled for occupation in June, 1940, and will incorporate a bomb-proof shelter.

The new premises will be erected on an important and central site facing three streets and fronting Shaftesbury Avenue, east of the Saville Theatre. Demolition of the present buildings on this site will start this week.

The new building will be the most modern premises for a film company in the world. Covering 50,000 feet of floor space on eight floors, it will be devoted entirely to Metro-Goldwyn-Mayer.

There will be a pre-view theatre seating almost 100 and a larger one seating 400, which will have an entrance in Shaftesbury Avenue, and be used for all Metro-Goldwyn-Mayer trade shows. These theatres, together with other parts of the building, will be air-conditioned.

Part of the basement will be specially designed to form a bomb-proof shelter. There will be three lifts. Extraordinary attention will be given to the care of films with the provision of six repair inspection and cleaning rooms equipped with the latest improvements.

The building, which will be carried out in Portland stone facing, is being erected by Messrs. Harry Neal, Limited, in accordance with plans prepared by Arthur S. Ash, F.R.I.B.A., the well-known architect. Agents for the site were Messrs. Henry Joel, Limited.

"STANLEY AND LIVINGSTONE"

Scenes from STANLEY AND LIVINGSTONE, which Twentieth Century-Fox will Trade show on Thursday, August 10. The name parts of the film are portrayed by Spencer Tracy and Sir Cedric Hardwicke respectively, and the cast also includes Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Henry Hull and Henry Travers. Henry King directed

ANNUAL FINANCIAL REPORTS *of Britain's two largest kinema and film companies—Associated British Picture Corporation and Gaumont British Picture Corporation—with combined assets of over £30,000,000, and controlling between them over 850 kinemas and theatres, were issued simultaneously on Monday night.*

ASSOCIATED BRITISH RECORD RESULT

Trading Figure Reaches £1,347,001

20 PER CENT. DIVIDEND FOR YEAR

A FINAL dividend of 10 per cent., making 20 per cent. for the year, is recommended in the annual report of the Associated British Picture Corporation, trading and net profits of which achieved new records during the year ended March 31.

The trading profits amounted to £1,347,001, an increase of £44,223 and the net profit was £830,751, compared with £747,864 for 1938.

John Maxwell

The sum of £200,000 is again to be placed to depreciation, while £250,000 is to be placed to general reserve, compared with £300,000 in the previous year. This brings the reserve up to £2,875,000, or nearly one and a half times the ordinary share capital.

After deductions for interest, income-tax and N.D.C., and the addition of the amount carried forward, the distributable amount is shown at £912,087. Preference dividend absorbs £87,000 and the two ordinary payments £290,000.

Ordinary shareholders are to receive a final dividend of 10 per cent., which again makes the full year's payment up to 20 per cent. This leaves a balance of £85,087 to be carried forward, as compared with £81,336 brought in.

The directors again present a consolidated statement of assets and liabilities. This reveals that total reserves of the group are £3,296,937, and that the total assets are £17,802 520.

Film production has been steadily maintained during the year to March 31 last when 18 picture features were produced. The kinemas have again had a successful year, while the turnover of the distribution departments has been well maintained and the outlook for the current year is satisfactory.

The twelfth ordinary general meeting will be held at Winchester House, Old Broad Street, E.C.2, on August 9 at noon. R. G. Simpson retires from the board and offers himself for re-election.

The final dividend on the ordinary shares will be paid on August 31.

G-B Profits Rise but Dividend Again Passed

DROP IN DIRECTLY OWNED THEATRE FIGURES

AN increase of net profits by £63,177 to £326,270 is reported in the Annual Report of the Gaumont British Picture Corporation which shows that gross profits have risen to £683,099 as compared with £633,701. After payment of the preference dividend the balance available is £177,437 compared with £58,798. Payment of the ordinary dividend is passed.

After allowing for losses in connection with certain subsidiary and associated undertakings of £30,399, the gross profit is £683,099. Last time £50,332 was provided for this purpose. The net profit after income tax and debenture charges amounts to £326,270, compared with £263,093.

The sum of £28,882 has been allotted for depreciation, against £42,498, and after payment of the preference dividend there is an available balance of £177,473, compared with £58,798.

The sum of £100,000, compared with £15,000, is placed to reserve, making the total reserve £200,000.

The directors state that in the aggregate there has been a moderate decrease in the profits derived from the directly owned theatres and dividends received from theatre-owning subsidiary companies.

Gaumont-British Distributors, Ltd., which continues to produce the Gaumont Newsreel for distribution by General Film Distributors, has again had a successful year.

Isidore Ostrer

New G.F.D. Contract

A new agreement has been entered into with General Film Distributors for the production of six feature films. Included in these films are two in which Arthur Askey, of "Band Waggon" fame, will be featured.

The proportion of cost to be provided by the Corporation will be less than the proportion contributed towards the costs of the film already produced in conjunction with General Film Distributors.

The report further states that the directors have carefully followed the rapid development of television, and have taken steps to ensure that where necessary the theatres will be equipped with large-screen apparatus. Certain theatres in the London area are already equipped, and reception from transmission has proved to be highly satisfactory.

The associated company, Bush Radio, Ltd., has had a successful year. Its profits have increased substantially, but the amount received by way of dividend remains approximately the same as last year.

The twelfth annual general meeting will be held at the New Gallery Cinema on August 10 at 11.30 a.m. The retiring directors, Maurice Ostrer, Sidney R. Kent, and Allan E. Messer, offer themselves for re-election.

S. WALES GROUP AND UNION CINEMAS

Local Company to Resume Control

REVERSION of a Swansea group of kinemas to local management is proposed in the report of the directors of South Wales Cinemas, Ltd., for the annual meeting to be held on August 18. Shareholders, the report says, are aware of the difficulties with the lessees in connection with the arrangements under agreement for provision of loan to the company.

"This has been the subject of prolonged and anxious negotiations by your board. Counsel has been consulted from time to time on many aspects of the situation arising, and after very careful consideration, and having regard to the position of Union Cinemas, Ltd., the board has unanimously come to the conclusion that in the best interests of your company it would be advisable to accept the surrender of the lease as from October 1 next.

"Accordingly, all the halls, except Ammanford, will be taken over by your company as from that date, and arrangements are already in hand for such programmes and reconditioning of the halls as, the directors feel, will in course of time, re-establish the former status as a leading entertainment group in this district.

"After due consideration the board have decided to appoint W. J. Vaughan as general manager, and he has also been appointed by the board as a director of the company."

W. J. Vaughan was previously secretary and general manager of the company.

The company's profit for the year to March 31 was £5,159, after providing directors' fees £50 and for income-tax and N.D.C. £2.161 and £7,977 brought forward, makes the available balance £13,136. A dividend of 2d. per share, less tax, is recommended, absorbing £3,568, and leaving £9,567 to be carried forward.

The whole of the company's assets, the property being placed at £210,896 and plant, machinery and fittings at £9,368, were leased to Union Cinemas, Ltd., except a freehold dwelling-house at Neath.

SCARE AT LIVERPOOL KINEMA

Man Remanded

Much commotion was caused at the Burlington Cinema, Vauxhall Road, Liverpool, about nine o'clock last Friday night, by a mischievous person burning a celluloid comb in a cigarette packet. Immediately there was scare and suspicion of another tear gas outrage.

As the fire brigade arrived, a crowd of people concentrated their attention on a man believed to be responsible for the incident. For his own safety he was put on to the engine and later handed over to the police.

Bert Williams, manager of the Burlington, told the KINE. that the performance was held up for only a few minutes and was resumed as soon as it was realised there was no danger. There was no panic.

As a sequel to this incident, Clifford Terry (27), labourer, of Pansy Street, Liverpool, was charged at the local police court on Saturday with disorderly conduct whereby a breach of the peace might have been caused.

Defendant was remanded in custody until Friday (August 4).

H. Buxton's Manchester Negotiations

Harry Buxton, the Lancashire kinema proprietor, is reported to be negotiating for the acquisition of the Gaiety Theatre, Manchester. If the negotiations are successful, Mr. Buxton proposes to present a series of light stage shows.

S. Fitton, chairman of the Gaiety Co., states tentative inquiries in respect of the theatre were being made by several interested parties.

The Gaiety has been at various times a legitimate theatre and a kinema.

HUNSLET PLANS APPROVED

An addition to the projected kinemas in the Leeds district is that in Belle Isle Road, Hunslet. Plans were put before the Leeds Watch Committee at their recent meeting and have been approved subject to the work being carried out to the satisfaction of the Chief Constable and the building surveyor.

SHARE MARKET

Circaits Show Slight Increase

THERE was a moderate improvement in the kinema share market following the publication of excellent results by Associated British Picture Corporation, and some improvement in the figures of Gaumont-British Corporation, dealt with elsewhere.

But investors generally have become so despondent about shares of film companies that any real improvement in values was confined mainly to A.B.P.C. issues.

A.B.P.C. 5s. ordinary were 1½d. better on the week at 12s. 4½d., the 6 per cent. preference 4½d. better at 18s. 10½d., and the 5 per cent. debentures £1 higher at £97½.

The only change in the Gaumont group was a rise of £1 in the 4½ per cent. debentures to £73. The ordinary and the preference shares were unchanged.

Capital and Provincial News were 1½d. harder at 2s. 10½d., Mde. Tussaud's a like amount at 1s. 9d., while Moss' Empires £1 preference rose 6d. to 15s., and Odeon 6 per cent. preference 3d. to 13s. 3d.

P.C.T. Construction 7 per cent. preference were 3d. easier at 20s. 9d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	33/-	32/-XD.	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/3	12/4½	+ -/1½
,, 6% Pref.	18/6	18/10½	+ -/4½
,, 5% Debs.	£96½	£97½	+ £1
A.P.P.H. Ord.	12/6	12/6	—
Assoc. Talk. Pic. Ord. 5/- ..	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/10½	—
,, Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	2/9	2/9	—
Capital & Prov. News. 5/- ..	2/9	2/10½	+ -/1½
Gains. Pic. Ord. 10/- ..	2/1½	2/1½	—
Gaumont British Ord. 10/-..	2/9	2/9	—
,, "A" Ord.	1/3	1/3	—
,, 5½% 1st Pref.	10/4½	10/4½	—
,, 4½% Debs.	£72	£73	+ £1
General The. Pref.	7/1½	7/1½	—
,, 6½% 1st Mort. Deb. ..	£82	£82	—
London Pavilion £1 Ord. ..	9/6	9/6	—
,, 6% £1 Pref.	16/3	16/3	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def..	1/7½	1/9	+ -/1½
,, £1 Prefd. Ord. ..	15/-	15/-	—
Moss Empires £1 Ord. ..	19/3	19/3	—
,, £1 Cum. Pref.	14/6	15/-	+ -/6
Odeon 5/- Ord.	6/-	6/-	—
,, 6% Pref.	13/-	13/3	+ -/3
,, 5% Debs.	£75	£75	—
P.C.T. Ord. 10/-	21/3	21/3	—
,, 7½% Ptg. Pref. Ord. ..	19/-	19/-	—
,, Cum. "A" Pref. £1 ..	23/1½	23/1½	—
,, Cum. "B" Pref. £1 ..	20/3	20/3	—
,, Const. 7% Pref. ..	21/-	20/9	— -/3
Scophony 5/- Ord.	3/1½	3/1½	—
Sound City (Films) 5/- Ord..	-/7½	-/7½	—
,, 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/9	1/9	—
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
,, 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/7½	-/7½	—
,, 1st Pref.	3/9	3/9	—
,, 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Props. 6% Pref.	11/6	11/6	—
,, 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal.

Seven New Companies Registered

NEW PRIVATE COMPANIES

Embassy Halls (Enfield), Ltd.—Registered July 28. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Directors: Ernest H. Stephens, 20, Court Close, Patcham, Brighton; Stanley A. Stephens, 249, Willow Road, Enfield; and Ernest S. Stephens, 10, Rowantree Road, Enfield. Registered office: 7, Savoy Parade, Southbury Road, Enfield, Middlesex.

Warde's Productions, Ltd.—Registered July 27. Capital, £1,000 in 1,000 ordinary shares of £1 each. Film producers, recorders, etc. Directors: Geo. A. L. Morgan, 241, Shaftesbury Avenue, W.C.2; Gwendoline M. Rogers, address not stated. Secretary and solicitor: H. Button, 75-7, Shaftesbury Avenue, W.1. Registered office: 75-7, Shaftesbury Avenue, W.1.

Roxy Cinemas (Sheffield), Ltd.—Registered July 26. Capital, £18,000 in £1 shares. Kinema proprietors, etc. Directors: Wm. McDonald, 352, Sharrow Lane, Sheffield, 11 (permanent and managing director), Henry Lomas and Mrs. Maud Goodison. Secretary: John A. McDonald. Registered office: Redgate Buildings, Moorhead, Sheffield.

Picture House (Hanwell), Ltd.—Registered July 25. Capital, £3,000 in 3,000 shares of £1 each. To acquire the Grand Theatre, Hanwell, Middlesex, carried on by Jutta Defries. Directors: Henry E. Kingerlee, 102, Woodstock Road, Oxford, building contractor; Cyril H. Kingerlee, Albion House, Cranborne Avenue, Norwood Green, Southall (director of Automatic (Barnes, 1932), Ltd.); Joseph Lyford, Oxford, kinema manager. Solicitors: Cannon Brooke and Odgers, Norfolk House, Norfolk Street, W.C.2. Registered office: Grand Cinema, Hanwell Broadway, Middlesex.

Ritz Entertainments, Ltd.—Registered July 24. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Directors: Fdk. W. Allwood, Eachways, Ropley, Hants, kinema controller; and Allan G. Hill, C.A., Purley, Surrey. Registered office: 56, Ludgate Hill, E.C.4.

Fast Films, Ltd.—Registered July 24. Capital, £500 in 500 shares of £1 each. Solicitors: Marcy, Russell, Cook and Co., 14, Old Square, W.C.2.

Clifton Cinema (Birmingham), Ltd.—Registered July 29. Capital, £100 in 100 ordinary shares of £1 each. Kinema proprietors, etc. Directors: Sidney W. Clift, Birmingham; and Kenneth F. Jones, Birmingham. Solicitors: Rollason, Clift and Co., 5, Union Street, Birmingham. Registered office: Prudential Buildings, St. Phillips Place, Colmore Row, Birmingham.

PARTNERSHIP DISSOLVED

The partnership hitherto existing in connection with the Savoy Cinema, Burnt Oak, between Abraham Goide and Abraham Glassman has been dissolved. Mr. Glassman is continuing as sole proprietor of the theatre.

TWO LIVERPOOL DIVIDENDS

Tunnel Picturedrome and Majestic Report

Tunnel Picturedrome, Ltd., whose 25th annual general meeting of shareholders was held at Liverpool last week, has declared a dividend of 5 per cent., less tax, which, with the interim dividend of 2½ per cent., less tax, paid in December last, makes 7½ per cent., less tax, for the year.

In the report of the directors, it is recorded that during the year the hall has been reseated, and after charging this expenditure, the year's working has resulted in a profit of £231 19s. This company has a subscribed capital of £8,000. Land and buildings are valued at £10,593, furniture and fittings (less depreciation) £181, and investments £1,000.

Liverpool Majestic Dividend

At the 26th annual general meeting of the Liverpool Majestic Picture Palace, Ltd., the directors recommended a dividend of 10 per cent., which with the interim dividend of 5 per cent. paid in December, makes 15 per cent. for the year.

Balance from profit and loss account was £8,781, which with the balance from last account gave a total of £11,567. After the payment of dividends totalling 12½ per cent., income tax, and N.D.C., there remained in the appropriation account a balance of £10,060.

SOVIET'S 932 MILLION KINEMAGOERS

A Fast Growing Industry

The number of admissions to the kinemas of the Soviet Union in 1938 was 932 million. This figure reveals the great extent to which the kinema has become a part of the people's lives.

The development of the Soviet kinema Industry in recent years has been extraordinary. In 1933 there were 9,997 standard projector apparatus in urban kinemas, clubs and schools; to-day the figure is 16,461. The increase in rural areas has been far greater, from 24 sound-film projectors in 1933 to 4,057 in 1938. On the industrial side these figures are paralleled by the fact that in 1933 only 507 copies of feature films were released, whereas in 1938 the figure rose to 16,458.

These and many other facts of Soviet film production and distribution are gleaned from a Moscow exhibition devoted to the Soviet kinema.

One section of the exhibition is entirely devoted to illustrating the development of film and kinema distribution throughout the country and the ways in which the needs of audiences are being met. A second section deals with the industrial and business side of Soviet film production; a third deals with the finest Soviet films of the past four years.

Arthur Lucan and Kitty McShane in OLD MOTHER RILEY, M.P., which is to be Trade shown by Butcher's at 8.30 p.m. on Aug. 15, at the Cambridge Theatre

"STANLEY AND LIVINGSTONE" ON AUG. 10

Four Screenings in One Day

20TH-FOX £500,000 PRODUCTION

THE Darryl F. Zanuck £500,000 production, "Stanley and Livingstone," will be Trade shown by 20th Century-Fox on August 10, when four sessions will be held at the Century Theatre, Soho Square, at 11 a.m., 3 p.m., 6.30 p.m., and 8.45 p.m.

The picture, which will be generally released on December 25, 1939, took two years to make and needed two distinct production units.

In 1937, Osa Johnson, widow of the explorer, Martin Johnson, went to Africa and followed the trail which Stanley took in his search for Livingstone in 1871. This unit shot 100,000 ft. of film which, when brought back to Hollywood, was edited to 4,000 ft. and used as background.

In Hollywood, Darryl Zanuck selected a fine cast, with Spencer Tracy as Stanley and Sir Cedric Hardwicke as Livingstone. Also cast were Nancy Kelly, Richard Greene, Walter Brennan, Henry Hull, Henry Travers, Charles Coburn, and Miles Mander in important rôles. Henry King was appointed director.

The film opens with Tracy as Stanley, the *New York Herald* journalist, being instructed by editor James Gordon Bennett to go and find Dr. David Livingstone, the English missionary and explorer, who had been lost in Africa for four years.

This hazardous assignment is made more dangerous still by the fact that the Arabs do not wish Livingstone to be found, as he is opposed to slave trade and also because of the suspicion of the African natives that the appearance of any white man spells slavery.

After months of terrible hardship, including narrow escapes from death from wild animals, fever and mutiny among the natives, Stanley finds Livingstone in Ujiji.

Livingstone will not leave the country, but takes Stanley on an exploration, in the course of which he succumbs to fever. Stanley offers to go to England to obtain the necessary instruments to conduct the geographical investigations.

When Stanley goes to England he is disbelieved and the claim that he found Livingstone ridiculed.

Dramatically, news comes through that natives have brought Livingstone's body into Zanzibar. Papers on the dead explorer prove that Stanley did find him and that the two went on an exploration.

Stanley, however, is not content to rest on his laurels. He goes back to Africa at Livingstone's wish to carry on with the work.

A Sequel

A sequel to "Stanley and Livingstone" will be made next year under the title of "Stanley in England." It will deal with the events which followed Stanley's return to England after his second voyage to Africa.

Photograph by Howard Wilson

William Prout, manager of the Forum, Villiers Street, with Miss Phyllis Offwood, usherette of the Tivoli, Strand, after their wedding at Caxton Hall, are seen examining a cutting from the Forum's latest Russian showing "The Rich Bride"

Green Bros. Open Rex at Campbeltown

1,200-SEATER DESIGNED ON CLASSICAL LINES

LAST Wednesday evening Green's new picture house at Campbeltown, the Rex, was opened by Provost Macnair in the presence of a capacity audience.

Built right on the front at Campbeltown, the Rex is indeed a credit to John Fairweather, Messrs. Green's architect, who has, in fact, designed a miniature Playhouse, but instead of seating three or four thousand has accommodation for 1,200 only.

Mr. Fairweather's plans are on classical lines. The facade is in tinted cement, while the chief features of the interior are an illuminated dome forming the ceiling and Corinthian columns on the sidewalls. The proscenium is unusually large, flanked by two large columns and ornamental grilles. As in all other Green's houses, the seating has received first consideration, and the deep luxurious armchairs in the front of the balcony are about the most comfortable seats ever installed in any kinema.

Quite a number of the Glasgow trade, including members of the Press, flew down to Campbeltown for the opening on Messrs. Green's invitation.

Catering for an entirely new district it would seem that the brothers Green have supplied a long-felt want in this Kintyre resort.

From the Editor's Letter Bag

CERTIFICATES ON "HORROR" REISSUES

Confusion Caused by Non-Revision

THE taste of the public makes the reissue of "horror" films a satisfactory proposition to the exhibitor, which, however, is clouded by the stringent local by-laws of boroughs and councils all over the country.

A "horror" film reissued bears on its publicity an "A" certificate in so many cases that the exhibitor is confused.

I was placed in a situation where everything appertaining to the film, stills, campaign sheets and credit title gave the film as "A." Having just taken over the kinema I was in no position to comply with local regulations and was, as a result, interviewed by the police.

I explained that the only "H" indication I had was on the new trailer for the reissue, and the police and the justices kindly adopted a non-committal attitude.

The point I want to stress is this—that had the justices exerted their right and closed the kinema there would have been heavy loss which might very well have been the issue of a claim against the renter who, owning the film, did not, at the very least, adjust his certificate on the film itself.

To my knowledge a family separated so that father could see the film, mother and child going elsewhere, and all because I said it was an "H" film. Yet that same father saw the film come on and announce itself as "A."

Whether such cases exist elsewhere I do not know, but I respectfully submit it calls for consideration in the interests of exhibitor and renter.

It is a moot point whether a renter can hold himself responsible to see that the certificate is correctly adjusted on matter concerning his product from recognised publicity firms.

YANA.

SALE MOOR'S LATEST KINEMA READY

Warwick to Open on Friday

Owned by Warwick Cinemas (Timperley), Ltd., of which company W. Gordon Smith is managing director, the new Warwick, Northenden Road, Sale Moor, near Manchester, opens to-morrow (Friday), with an invitation performance.

The new theatre, which seats nearly 1,300 persons, has a facade in brick and stone. The entrance hall is panelled in walnut. In the auditorium, the panels on the two side walls are of silk brocade of French tapestry design; the dado is finished in walnut. One of the features of the lighting scheme are the elaborate candelabra brackets on the side walls, these being a reproduction of 18th century French design. There is a stage 25 feet deep, with a number of dressing-rooms.

Western Electric Mirrophonic sound equipment, Simplex projectors with Magnarc arcs, and "Econotrol" type Hewittic rectifier are installed.

There is a car park with accommodation for 150 cars.

With the opening of the Warwick, Sale Moor, it is expected that work will shortly be commenced on the building of the Warwick, Timperley, which will have seating accommodation for 1,700. Drury and Gomersall, of Oxford Road, Manchester, are the architects for both theatres.

FREE SEATS FOR MILITIAMEN

Yeovil Benefactor

Militiamen in training near Yeovil are to have free seats at the Gaumont in that town, but not at the expense of the company; the seats are being paid for by a well-known resident of the town, who refuses to allow his name to be disclosed.

There are about 2,400 men at the nearby camp, and they will attend the kinema in batches according to arrangements which will be made by the Gaumont management.

Free seats are for militiamen only, and they will not be allowed to bring a "friend."

20th-FOX STARS PAT DOLLAN IN STATES

Willie Carruthers' Introduction

Last week two well-known Glasgow kinema men had interesting communications from America. Before Lord Provost Dollan left Glasgow on his visit to America, Willie Carruthers, of 20th Century-Fox, gave him a letter of introduction to Walter Hutchinson at Fox's headquarters in New York.

This week Willie was the recipient of a telegram from the Lord Provost saying that the Americans had done them very well, even to making a newsreel film of some of their travels, and saying, "Look out for a new reel film which will beat Shirley Temple and all other 20th Century-Fox features." It looks as if the popular Pat has added to his many attainments that of screen star.

Walter Wanger Thanks Glasgow Showman

Jimmy Read, supervisor of La Scala and other theatres this week also received a letter from Walter Wanger, the Hollywood producer, thanking him for his splendid exploitation of "Algiers." He expressed the view that it was most encouraging to know that when one's picture reached such a distant part as Glasgow it found sympathy and an enthusiastic reception.

Walter Pidgeon, Ann Todd and Virginia Bruce in a scene from STRONGER THAN DESIRE, recently Trade shown by M-G-M

NON-FLAM REPORT STILL COMING

Mention of Delay

In the House of Commons on Thursday, GEOFFREY MANDER asked the Home Secretary if he was now able to state when the report of the Home Office Advisory Committee on sub-standard film was to be published.

OSBERT PEAKE, who replied, said that the Home Secretary regretted that as a result of extreme pressure of work on the Stationery Office, it had not yet been possible to publish this report, but he understood that it would now be out within a fortnight.

400-SEATER FOR GARSTANG

Henry Jacobs, who at present gives kinema performances at the Institute, Garstang, intends to build a new kinema in Croston Road, Garstang, Lancs. Plans have been approved by the local council and provide for a building to accommodate 400 persons. J. H. Cook, of Broughton, is the architect.

Before going to Garstang three years ago, Mr. Jacobs was manager of the Queen's, Fleetwood.

A licence has been granted to the Astoria, Chippenham, to present films on Sunday, 8 p.m. to 10.30 p.m.

"An Englishman's Home" Finishing

LISTER LAURANCE IN CHARGE OF EDITING

NEVILLE N. NEVILLE announces that Lister Laurance has been appointed to take charge of editing on "An Englishman's Home," the release of which is being handled by United Artists and not, as erroneously stated in last week's KINE., by G.F.D.

A rough-cut of the picture, which Albert de Courville directed, has already been made, and, according to those who have seen it, the film is "shaping big."

Camera units are at present scattered throughout the country gathering material for the spectacular "invasion" scenes which will show an aerial attack on Britain.

"We are receiving every help from the appropriate authorities," says producer Neville.

"Warplanes, guns, etc., have been placed at our disposal. Material we have already shot looks terrifyingly real on the screen."

"An Englishman's Home" features Edmund Gwenn, Mary Maguire, Paul von Hernreid, Geoffrey Toone, and Desmond Tester.

BROOK AS "COMIC"

Teignmouth Locations

I had tea with Clive Brook and director Robert Stevenson at Ealing last Friday between shots of "Return to Yesterday," rechristened from "Goodness, How Sad."

Many of Mr. Brooks' most loyal fans will be surprised to find him doing comedian's work in parts of this picture. His rôle as a film star entails his dodging fans at a terminus. He makes up as a railway guard, with a ripe Cockney accent, and eludes his pursuers.

During the week-end, director and a few principals made exteriors at Teignmouth on locations, where Brook made scenes of his very first picture "Trent's Last Case," back in 1920.

'DOING THE DICKENS WALK!"

Period Film Productions announce that work is practically complete on "Doing the Dickens Walk!" the first of a new series of interest shorts. The film deals with picturesque corners of London featured by Charles Dickens, with an actual period background introducing many of his popular characters.

"Meet Maxwell Archer" for RKO-Radio

"Meet Maxwell Archer," the John Loder starring vehicle, is currently in the early stages of editing at the Rock Studios, Elstree, and will be Trade shown by RKO-Radio in the near future.

United Artists' Trio of Box-Office Hits

"FOUR FEATHERS," "STAGECOACH" AND "WUTHERING HEIGHTS"

ALEXANDER KORDA'S "The Four Feathers," Walter Wanger's "Stagecoach" and Samuel Goldwyn's "Wuthering Heights" are playing to record business on pre-release, it is reported by United Artists.

Every record at the Odeon, Cardiff, was beaten by "The Four Feathers," playing five weeks to the biggest receipts since the theatre has been built, and establishing a precedent as the first picture to run five weeks in Cardiff. U.A. claim that this latest Korda super is almost certain to return the biggest gross in this country of any feature, British or American, released by the company.

More records are falling to "Wuthering Heights," which last week played to smash business at the Empire, Yarmouth, receipts and attendances being the highest in the theatre's history. Merle Oberon, Laurence Olivier and David Niven are the stars of "Wuthering Heights," which is generally released on October 30.

"Stagecoach," Walter Wanger's thrilling drama of the West, is also scoring heavily at the box-office. Its latest triumph was staged at the Astoria, Southend, figures constituting a record for the house. Directed by John Ford from a script by Dudley Nichols, "Stagecoach" is proving itself one of the most formidable box-office propositions in U.A.'s current line-up.

The attention of the Trade is also being directed to "The Man in the Iron Mask," which will shortly be pre-released by United Artists. This important subject is one of the highlights of the programme currently scheduled by Edward Small, the description of whose activities in last week's KINE. was erroneously headed: "Edward Smith to make six for United Artists."

CARDIFF TOLD OF NEED FOR SUNDAY OPENING

Nearby R.A.F. Depot Prompts Fresh Agitation

CHAMBER OF COMMERCE PRESIDENT APPEALS TO COUNCILLORS

A STRONG appeal for the opening of kinemas in Cardiff on Sundays was made by James Gibson, Jun., president of the Cardiff Chamber of Commerce, when speaking at a luncheon given by Cardiff City Council.

Cardiff, said Mr. Gibson, had on its doorstep a huge R.A.F. depot housing 10,000 young men, who at week-ends had nothing else to do but tramp up and down the two main streets.

In English cities, and even at Porthcawl, they had Sunday kinemas. The majority of men at St. Athan came from England and had grown up to the idea of Sunday kinemas. It was a deterrent to Royal Air Force recruiting that the same facilities were not available in Cardiff.

TO TOUR HERE

Gene Autry who is to make personal appearance at the Trade shows of COLORADO SUNSET (Brit. Lion)

Notts and Derby Discuss Current Change-over

COUNSEL'S OPINION TO BE OBTAINED

REPORTS of the business transacted at the Blackpool Conference and the last meeting of the General Council and A.R.P. Civil Defence classes were the main items on the agenda at the monthly meeting of the Notts and Derby branch of the C.E.A.

The secretary (Fred A. Prior) reported that classes for the instruction of members of kinema staffs in the City of Nottingham under the A.R.P. Civil Defence scheme had been commenced and were to be held every Tuesday morning. He pointed out that it was in the own interests of the proprietors of the kinemas to encourage their staffs to undergo this training, as in the event of a crisis the question of the reopening of kinemas (which will undoubtedly be closed for a time) will depend on the training of a requisite number of the staffs in A.R.P.

The hope was expressed that as many as possible would attend these classes.

Mrs. J. Lyons reported that similar classes had been arranged in Derby.

Conference Success

The report of the Summer Conference meeting came from J. Pollard, Coun. J. Drew and H. Elton, who said that it was a great success and some very interesting papers were presented. The Conference had considered the report of the Television Committee and the president intimated that the report set out the views of the committee at the present time, but with such a progressive matter those views were bound to change considerably as fresh points arose.

With regard to redundancy it was agreed that the General Purposes Committee should again consider the advisability of approaching the K.R.S.

Camp Kinemas

Messrs. Pollard, Drew and Prior reported on the General Council meeting and said that the association had been approached by the War Office in connection with the provision of kinemas at military training camps. This raised a number of important issues and the committee proposed to discuss the matter with the renters with a view to dealing with the subject in its trade aspects.

The local members discussed the matter and resolved that nothing could be done until further reports had been made, and they awaited with interest the decision of the General Council.

(A report of the meeting with the War Office authorities is printed elsewhere in this issue.—Ed.)

A.C. Change Problems

The General Council had decided to take counsel's opinion on the question of the change-over by local authorities from D.C. current to A.C. as it had been found that when a proprietor of a kinema sold or leased his theatre, and the new occupants became installed the local authorities immediately take steps for a change-over, and the question of rights and responsibility consequently arose. It was hoped that counsel's opinion would clear the matter.

Thanks to Headquarters

It was proposed by J. Pollard and seconded by E. A. Wilcock that this branch records its appreciation of the endeavours of the officers of the association in regard to the new film tax campaign which had been so successful.

Applications for membership were received from Grove Cinema, Kirkewhite Street, Nottingham, S. Ursell nominee (grade B); Kinema, Hadyn Road, Nottingham, S. Simons nominee (grade B); King's Cinema, Trinity Street, Gainsborough, F. A. Prior nominee (grade B); Windsor, Hartley Road, Nottingham, J. C. Daniels (grade A).

In accordance with the usual custom the branch decided not to meet in August, and accordingly adjourned to September.

Ninth Time Lucky at Stoke Newington

AMBASSADORS' SUCCESSFUL APPLICATION

AFTER twenty-six years the L.C.C. has granted Theo. Fligelstone permission to open on Sundays the Ambassador, Stoke Newington, which hitherto had been refused the privilege owing to its proximity to a place of worship.

The kinema, opened in 1913, as the Apollo, was granted a licence on condition that there was no Sunday opening. In successive years the various owners of the kinema have unsuccessfully sought the removal of the restriction.

Mr. Fligelstone pointed out that the Stoke Newington Borough Council, which for a number of years had supported the opposition of the church, was not this year associated with the opposition.

Proceeding, Mr. Fligelstone said that the greatest argument he had had to contend with was the incongruity of a place of worship next to a kinema. But, he continued, the present instance was not the only case in which the two somewhat different buildings were in close proximity. He instanced the Forum, Kentish Town; the Marlborough, Holloway; Kenning Hall, Clapton; Victoria Picture House, Bow; Prince of Wales, Harrow Road; Plaza, Southfields; the Tatler, Charing Cross Road; and the Star, Fulham.

With regard to the Kenning Hall, Clapton, he mentioned that when the new A.B.C. house was opened a church would, in fact, be between two kinemas.

Dealing with the contention that a condition had been placed on the licence that there should be no Sunday opening, Mr. Fligelstone referred to three similar cases where similar restrictions were imposed, but had since been removed, and consequently he asked the committee, in equity and fairness, to accede to his application.

N.A.T.K.E. ATTITUDE ON S.O.

No Branch Empowered to Act Without Official Consent

WHEN the N.A.T.K.E. resumed their annual Conference last Wednesday, T. O'Brien, general secretary, raising the question of Sunday opening, said that no branch was empowered to support or oppose Sunday opening without the consent of the Management Committee. As an Association they were not in favour of opening on Sundays, but the proper procedure would be to oppose the Act and not its application to specific districts.

No greater disservice could be done to the union than by opposing Sunday opening where it was in operation. They only fought against its introduction in places where they had reason to believe that it would be prejudicial to the interests of their members in those localities. Where they considered conditions would be aggravated or worsened by Sunday opening, and where employers refused to meet them to remedy those conditions, Sunday opening would be opposed.

Licensing Authorities

The following resolution, after brief discussion, was carried unanimously:—

"In view of the present unsatisfactory powers possessed by Licensing Authorities, this Conference approves of an approach being made to the Home Secretary to secure an amendment to the present law that will empower all Licensing Authorities to make the enforcement of the Association's trade union agreements, and the employment of trade union labour, a condition of the licence."

Intimidation of Staffs

Complaint was voiced by several delegates of the tactics pursued by some managements to defeat trade union organisation, by emphasising to their staffs that the benefits of wage agreements would be given whether such employees were in the union or not—the purpose being to encourage them not to join, or to leave, the union.

The Conference empowered the Management Committee to black-list employers guilty of these tactics, and submit their names to the Ministry of Labour and appropriate Licensing Authorities.

The closing stages of the Conference, though productive of some lively scenes, were devoted exclusively to questions of internal policy.

The constitution of the Association, membership and subscriptions came under review. A Leeds delegate strongly opposed a motion that the entrance fees should be reduced on the grounds that it would be unfair to long-standing members.

The general secretary said that the entrance fee in force was a minimum, and any branch was at liberty to increase it if they wished. But in some places it was found that employees were recieving so low a scale of wages that it was not easy to induce them to pay any entrance fee at all. In order to encourage organisation in such areas it might be more fruitful to enrol new members without an entrance fee.

It was proposed, and carried, that any person over 16 years of age employed in the Industry should be eligible to join the union.

T. O'Brien spoke eloquently in favour of a new rule concerning the establishment of "vacant books." He said that the offices of the Association had been invaded by so many unemployed studio workers clamouring for jobs that the very cleaners had begun to complain of their depredations.

Uproar ensued when Mr. O'Brien told a delegate who had demanded that the present system should continue that he "was not going to have it." In spite of the dissension, the new rule was carried.

YEOVIL POLL

Trade Council Gives its Support

A request that the Town Council should arrange for a poll of the ratepayers to be taken on the question of the Sunday opening has been made by the Yeovil Trades Council. The Council contend that the opening of the kinemas after service on Sunday nights would ease the present congestion of the main streets of the town.

As reported in last week's KINE, the Yeovil Employment Committee discussed the same subject at its last meeting, where the contention put forward was that Sunday opening would benefit the militiamen in camp, and though no resolution was passed, as the matter was considered outside the scope of the Committee, the members intimated that they were in favour of Sunday kinemas.

Sunday Films To Aid Eastbourne

Chief among the suggested methods of attracting more visitors to Eastbourne during the winter was the Sunday opening of kinemas.

The organisations supporting this proposal were the Hotels Association, the Chamber of Commerce, the Trades Council, the Ratepayers' Association, and the Schoolmasters' Association.

Commenting on this suggestion, the Publicity Committee reports that it is in favour of the opening of the kinemas on Sundays providing that it is the general desire of the residents, and considers that the question should first be taken up by the various associations in the town with the managers of the kinemas.

Meanwhile, the Publicity Manager has been authorised to convey to the proprietors of the kinemas in the town the observations of the various associations regarding the proposals, which the committee adds it endorses.

GENE AUTRY FOR BRITISH LION SHOWS

Provincial Tour With "Colorado Sunset"

The Trade shows of his latest Republic film, "Colorado Sunset," in London at the Paramount, Tottenham Court Road, to-day (Thursday), and each of the provincial presentations, will be attended by Gene Autry, the singing cowboy and Number One Western star of the screen.

"Colorado Sunset" is the latest and most ambitious of the Republic Autry musical Westerns, and is claimed to be one of the finest rôles which Gene Autry has yet played on the screen, giving the famous Western star every opportunity to display the qualities of singing, fighting and riding, which have made him the top star in this type of production.

Needless to say, "Champion," who is making the personal appearance tour with Gene Autry, is once again his equine friend in "Colorado Sunset."

The Trade shows of the film, at which Autry will make a personal appearance, have been arranged as follows:—

Cardiff, Capitol, Wednesday, August 16, 11 a.m.; Birmingham, Futurist, Thursday, August 17, 11 a.m.; Glasgow, Regal, Monday, August 21, 11 a.m.; Newcastle, Essoldo, Tuesday, August 22, 11 a.m.; Leeds, Ritz, Wednesday, August 23, 11 a.m.; Manchester, Theatre Royal, Thursday, August 24, 11 a.m.; Liverpool, Majestic, Friday, August 25, 11 a.m.

DERBYSHIRE KINEMA ENLARGED

150 More Seats

The Empress, Chapel-en-le-Frith, reopened last week after having been closed for a fortnight for the completion of the reconstruction scheme planned by Drury and Gomersall, the Manchester architects.

The building has been extended in length, and the seating accommodation increased from 350 to 500. The whole of the auditorium has been reconstructed and the front elevation modernised. New projection-rooms have also been erected.

The extension was built without interruption to the performances and was linked up to the main building during the fortnight the theatre was closed. Western Electric sound equipment is installed.

Banned in Birmingham, but shown at Dudley and Cradley Heath, "The Son of Frankenstein" is to be exhibited at the Danilo, Brierley Hill.

Joan Perry and Joan Blondell in GOOD GIRLS GO TO PARIS (Columbia), reviewed in this issue

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bachelor Mother (RKO-Radio)—American.	81 min. (A)	Ginger Rogers, David Niven.	Brilliant comedy of shopgirl mistaken for mother of foundling. Sparkling dialogue, hilarious situations and resourceful direction combine to make outstanding entertainment of its type.	Cast-iron light booking for all audiences except juveniles.
Bad Lands (RKO-Radio)—American.	70 min. (A)	Robert Barrat, Noah Beery, Jun. Douglas Walton.	A sheriff's posse gets trapped by Indians and is gradually killed off. Interest lies in suspense and character studies.	Very good better-class hall booking. Not for juveniles.
Beau Geste (Paramount)—American.	113 min. (A)	Gary Cooper, Ray Milland, Robert Preston.	Spectacular adventure melodrama, adapted with skill and showmanship from P. C. Wren's perennial best-seller. Grand acting by outstanding cast, excellent atmosphere and hair-raising thrills. Sentimental relief popular.	Excellent general booking. A box-office certainty. Should thrill the family.
Carefree (RKO-Radio)—American.	78 min. (A)	Anne Shirley, Edward Ellis.	Very human small-town story with dramatic and romantic elements and finely drawn characterisation.	Very good booking for better-class halls. Of little interest to juveniles.
*Cheer, Boys, Cheer (A.B.F.D.)—British.	83 min. (U)	Nova Pilbeam Edmund Gwenn, Jimmy O'Dea	Romantic comedy of rivalry in the brewery trade. Story slight but teamwork very good, staging ambitious and gags exuberant.	Good popular booking. Great for youngsters.
Flight to Fame (Columbia)—American.	56 min. (U)	Charles Farrell Jacqueline Wells.	Vigorous story of revenge punctuated with hearty thrills and wealth of aerial spectacle. Industrial and juvenile appeal secure.	Safe support for the masses. Good for youngsters.
Good Girls Go To Paris (Columbia)—American.	76 min. (A)	Joan Blondell, Melvyn Douglas.	Sophisticated comedy of waitress who tries to embark on career as gold-digger, but turns up trumps instead and falls for college professor.	Excellent light booking. Not for juveniles.
*Just William (A.B.P.C.)—British.	71 min. (U)	Dick Lupino, Fred Emney.	Screen adaptation of Richmal Crompton story with Dicky Lupino successfully delineating famous boy character.	Excellent proposition for the masses with large ready-made juvenile audience.
Spellbinder, The (RKO-Radio)—American.	69 min. (A)	Lee Tracy, Barbara Read, Patric Knowles.	Paternal love drama with strong law court interest. Very good acting.	Good general booking. Not for juveniles.
Un de la Legion (Curzon United)—French.	100 min. (A)	Fernandel, Suzy Prim.	Story showing the "nicer" side of Legion life. Dull patches relieved by brilliant acting of star.	Fair specialised hall booking. Not for juveniles.
Way Down South (RKO-Radio)—American.	65 min. (U)	Bobby Breen, Alan Mowbray, Ralph Morgan.	Boy singer in sombre melodrama of Southern plantation slaves. Negro music effectively exploited, and slowly developed story rising to considerable emotional heights.	Useable material for star's fans with added musical interest. All right for juveniles.
What a Life (Paramount)—American.	74 min (U)	Jackie Cooper, Betty Field, John Howard.	American high school comedy presented on stereotyped lines. Cast popular in name and presentation good.	Support for the not too sophisticated. Safe for the family.
*Young Man's Fancy (A.B.F.D.)—British.	76 min. (A)	Griffith Jones, Anna Lee, Seymour Hicks.	Romantic comedy costume piece of Victorian times. Acting very good, theme bright and appealing and atmosphere colourful.	Capital novelty booking for the majority. Nothing to harm youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

Bachelor Mother

RKO-Radio. American (A). Directed by Garson Kanin. Featuring Ginger Rogers and David Niven. 7,360 feet. Release not fixed.

SCINTILLATING comedy, deriving from complications that arise when shopgirl is mistaken for mother of foundling baby. Polished direction and sparkling dialogue get utmost out of hilarious situations, while pleasant romance and appealing performance by star round off laugh-a-foot entertainment. This picture stands out as one of the best comedies of the year and a cast-iron light booking for any showman.

Story.—Polly Parrish, a sales girl in the Merlin department store, sees a baby in danger of falling off the steps of a foundling home, picks it up, and is mistaken for the mother when the matron opens the door. Despite her protests, the authorities persist in the belief that it is her child. They enlist the aid of Polly's employers, and David Merlin, son of the proprietor, takes a personal interest in the "sad case." He assures her that her employment at the store will be guaranteed, and in order to keep her job she accepts motherhood of the child. David becomes increasingly interested in her and the child.

An employee with a grievance writes an anonymous letter to Merlin *pere* telling him that David is a father. Contrary to expectations the elder Merlin is delighted; he has always wanted a grandson. When he threatens to take the child both Polly and David produce the "real father." That plan having failed, Polly plans to run away with the baby. David arrives, however, as she is leaving, tells her that he realises that he loves her, and proposes. Still unable to convince him that the ready-made family is not hers, Polly accepts.

Acting.—Ginger Rogers as Polly shows that she does not have to depend on dancing or partnering Fred Astaire. Her comedy work is smooth, and her characterisation always sure and sympathetic.

David Niven, playing his first lead, does a real star bit of trouping as the playboy who becomes the serious-minded "father." Frank Albertson and Charles Coburn head a first-rate supporting cast, while the baby nearly steals the picture.

Production.—This film has practically everything. While the last word in smart sophistication, its humour is so natural and understandable that it will go over as well in the popular halls as it will in the West End. And while the story has an irresistible "woman" angle, the male cash customers will be equally pleased with its spicy comedy.

Production represents a rare combination of brilliant scripting and directorial resource. Situations and dialogue sparkle with wit, and the many surprise twists are logical as well as amusing. Story flows smoothly and naturally, and despite the sprightly comedy pace, achieves pleasant sentiment in the romance of the principals.

Points of Appeal.—Outstanding comedy and entertainment values, wide general appeal, fine trouping by stars.

Just William

A.B.P.C. British (U). Directed by Graham Cutts. Featuring Dicky Lupino, Fred Emney and Basil Radford. 6,505 feet. Release not fixed.

WORKMANLIKE translation to screen of popular Richmal Crompton story and boy character beloved by thousands, who should have no complaints about Dicky Lupino's characterisation in title-rôle. Slender story threading together series of juvenile adventures and domestic incident has been developed on lines calculated to please the masses, and this, with huge ready-made public, should ensure certain success for the film as popular entertainment.

Story.—Mr. Brown is standing for election to the municipal council and his success largely depends on the good will of Mrs. Bott, the social leader of the town. An escapade by Brown's high-spirited young son, William, arouses Mrs. Bott's wrath and she transfers her support to the rival candidate, Mr. Sidway.

After further misadventures, however, William comes through with flying colours when his activities unmask a sharepusher whom he and his gang have mistaken for a spy and who has victimised Mrs. Bott. He is also instrumental in getting back Mrs. Bott's money, and, with Mr. Brown thus restored in the good graces of that lady, everything is rosy for the coming election.

Acting.—Dicky Lupino should please the "William story" fans in the title-rôle. He looks the part and acts it with youthful naturalness and high spirits. Fred Emney is his amusing self as Mr. Brown, and Basil Radford gives a perfect portrait of a hearty-life-of-the-party pest.

Equally good are Iris Hoey as Mrs. Brown and Amy Veness as Mrs. Bott.

Production.—Development is episodic, but captures youthful high spirits of hero in series of amusing juvenile adventures and pranks. Highlights include gang's melodramatic efforts to track down spy who is actually crook promoter, the loss of a baby entrusted to the charge of one of their number, the subsequent round-up of three strange infants who are dumped at the baby show, and William's encounter with two burglars who persuade him that they are from Scotland Yard and rope him in as an accomplice.

Humour is all on the hearty side and is what the doctor ordered for the masses and juvenile audiences, at which the picture is obviously aimed. It scores, too, in deft, down-to-earth portrait of domestic life, and generally suggests possibilities of a profitable series to come.

Points of Appeal.—Outstanding title credentials, pleasing characterisation by boy star, popular treatment and juvenile pull.

Way Down South

RKO-Radio. American (U). Directed by Bernard Vorhaus. Featuring Bobby Breen, Alan Mowbray, Steffi Duna. 5,608 feet. Release not fixed.

SOMBRE story of plight of slaves in pre-American Civil War South when benevolent "Massa" dies and plantation is taken over by heartless crook executor of orphan boy's estate is not a very happy medium for the talents of Bobby Breen. However, the boy singer has some good numbers, negro music is effectively presented with the help of the Hall Johnson Choir, and the film reaches emotional heights in its pathetic portrait of sufferings of human merchandise. Mainly for music and Bobby Breen fans.

Story.—The Reid family have always run their plantation and treated their slaves on benevolent lines, and the negroes are happy there. When his father is accidentally killed, Timothy Reid, the young boy heir, is horrified at the brutality of the executor of the estate, a crooked lawyer, named Dill. When Dill, who is planning to make a quick clean up and leave for Europe with his lady love, announces that he is going to sell the slaves, including the faithful Uncle Caton, Timothy smuggles the latter away to New Orleans.

He is befriended by Jacques Bouton, the proprietor of an inn, who, his suspicions aroused by Dill's gift of an expensive necklace to his paramour, tricks her into disclosing the plans for the European trip. They persuade Judge Ravenal to investigate. The Judge arrives at the plantation just in time to stop the slave auction and denounce Dill.

Acting.—Bobby Breen sings well and acts naturally as Timothy, and generally turns in a performance that should please his fans. Alan Mowbray is, as usual, a tower of strength, supplying the comic relief as the garrulous innkeeper and helping along the drama as the friend who comes to the rescue.

Clarence Muse, part author of the script, wrote himself in a good part as Uncle Caton, and does justice to it, while Robert Greig contributes an amusing little sketch as the gouty, gourmandising judge. There is very little for the two women in the cast, Steffi Duna and Sally Blane, to do but they do it gracefully.

Production.—Whether this at times rather harrowing tale is the ideal medium for the exploitation of the talents of its juvenile star is open to question. The pitiful plight of apparently doomed negro slaves is vividly presented in a scene of desperate mass hysteria that reaches great heights of emotionalism, while happier negro music, such as a harvest festival song and dance, is put over with equally telling effect.

With melodic interruptions and necessity for atmosphere of period to be firmly established, development of the slender plot is on the slow side, and this is accentuated by lack of humour.

Points of Appeal.—Star's popularity, musical quality and emotional strength.

Bad Lands

RKO-Radio. American (A). Directed by Lew Landers. Featuring Robert Barratt, Noah Beery, Jun., and Douglas Walton. 6,355 feet. Release not fixed.

UNUSUAL period Western which deals with the trapping of a sheriff's posse of ten men who are searching for a half-breed murderer. Interest lies in the character studies of the men, all of whom are killed except the sheriff, and in the tenseness of the situation. There are no women in the picture, and the whole thing is very well done. It makes a direct appeal to better-class halls.

Story.—A sheriff with a posse of ten men sets out to capture the half-breed murderer of a Mexican woman; it is accompanied by the distraught husband. They face untold hardships in the Arizona "bad lands" and are finally trapped by Indians. They are killed off one by one until only the sergeant, who manages to shoot the murderer, remains. He is rescued by an American troop.

Acting.—Robert Barratt gives an outstanding performance as the sheriff, and it would be insidious to distinguish between the performances given by Addison Richards, a real tough; Chic Lyman, a treacherous cowboy; Guinn Williams, a good-natured adventurer; Bob Mulford, an inexperienced New Yorker; Paul Hurst; Robert Coote, an English ex-officer; Francis Ford and Andy Clyde, friends of the civil war days.

Production.—The atmosphere is wholly convincing, and the way the various characters of the men are brought out by the danger they are facing together is thoroughly gripping and entertaining.

The opening shots of the trailing of the murderer through waterless desert land are succeeded by their refuge in some foothills where the Indians simply wait for them to expose themselves.

One of the most dramatic moments is when the distracted husband goes mad, stabs a comrade and rushes toward the Indian outposts, only to be shot dead.

Dialogue is laconic and to the point, as befits the type of men for whom it was written.

Points of Appeal.—Unusual Western period drama with no women in the cast. Acting, strong characterisation, and suspense values.

The Spellbinder

RKO-Radio. American (A). Directed by Jack Wively. Featuring Lee Tracy, Barbara Read and Patric Knowles. 6,255 feet. Release not fixed.

LEE TRACY carries this picture, which is a mixture of paternal love and crime drama, by his clever characterisation of a spellbinding lawyer. Although there is a good deal of artificiality in the plot, and it is not always convincing, it is nevertheless ingenious and very well contrived. It should go down well as a feature booking in most halls.

Story.—Jed Marlow, unscrupulous criminal lawyer, is forced to defend a client on a murder charge, knowing all the time that he was guilty. By clever special pleading he gets him off and involves himself in a prison committal for contempt of court, which is part of his plan to gain the sympathy of the jury.

While he is in gaol his daughter marries the man he has saved from the chair. Jed gets a parole and shoots him. He is tried for murder, and during the course of the trial explains the motive of his crime. He changes his plea of Not guilty to one of Guilty, and one is led to assume that his case will be dealt with mercifully.

Acting.—Lee Tracy is fine as Jed; he is forceful, expressive and easily gains one's sympathy, in spite of the amoral nature of his rôle. Barbara Read makes a charming ingenue, and Patric Knowles is convincing as the murderer.

Production.—Opening with an amusing satire in American court procedure when Jed gets the acquittal of a notorious crook, the film develops into a paternal love drama, which gains by its restraint and well written dialogue.

It is not always credible in situation, but it never fails to keep one interested. The star is in the limelight most of the time, and thoroughly deserves to be.

Points of Appeal.—The star, clever story, with strongly sympathetic father-love theme.

REVIEWS continued on page 17

THE SUCCESS STORY OF A GREAT PICTURE SWEEPING THE COUNTRY!

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Arthur Dent Esq.,
Associated British Picture Corp., Ltd.,
Film House,
Wardour Street,
London, W.I.

Dear Mr Dent, Re "JAMAICA INN"

As you are already aware this picture played to wonderful business at the Plaza Cinema, Morecambe which greatly influenced me in booking same for the Futurist, Scarborough.

The film concluded its first week to-night, and I am delighted with the result having taken over £200 more than "VESSEL OF WRATH" (which included a personal appearance of Charles Laughton and Elsa Lanchester).

The opposition for this week in Scarborough included "THE MIKADO and GUNGA DIN" and the result proves beyond doubt the box office pull of "JAMAICA INN".

I am looking forward to a further week on this film later in the season.

Kind regards,
Yours faithfully,
W Shaw

letter does not constitute a contract.

Charles
LAUGHTON
in
"JAMAICA INN"
A POMMER-LAUGHTON *Production*

Adapted from the Novel by
DAPHNE DU MAURIER

with

LESLIE BANKS • EMLYN WILLIAMS
ROBERT NEWTON • WYLIE WATSON
MARIE NEY *and Introducing* MAUREEN O'HARA

Directed by
ALFRED HITCHCOCK
Produced by
ERICH POMMER

ASSOCIATED BRITISH PICTURE CORPORATION LTD

20th CENTURY FOX

EXHIB

TITLE	CAST	RELEASE
The Jones Family IN HOLLYWOOD	THE JONES FAMILY	OCT. 2
THE MODERN MIRACLE THE STORY OF ALEXANDER GRAHAM BELL	DON AMECHE • LORETTA YOUNG • HENRY FONDA	OCT. 9
SHIPYARD SALLY British	GRACIE FIELDS SYDNEY HOWARD	OCT. 16
IT COULD HAPPEN TO YOU	STUART ERWIN • GLORIA STUART	OCT. 16
THE GORILLA	THE RITZ BROTHERS	OCT. 23
THE RETURN OF THE CISCO KID	WARNER BAXTER	OCT. 30
ROSE OF WASHINGTON SQUARE	TYRONE POWER • ALICE FAYE • AL JOLSON	NOV. 6
SECOND FIDDLE	SONJA HENIE • TYRONE POWER	NOV. 13
CHARLIE CHAN IN RENO	SIDNEY TOLER	NOV. 20
MR. MOTO TAKES A VACATION	PETER LORRE	NOV. 27

Subject to Revision

20th CENTURY FOX

COMPLETE YOUR PROGRAMME WITH BRITISH MOVIETONE NEWS—

ITORS!

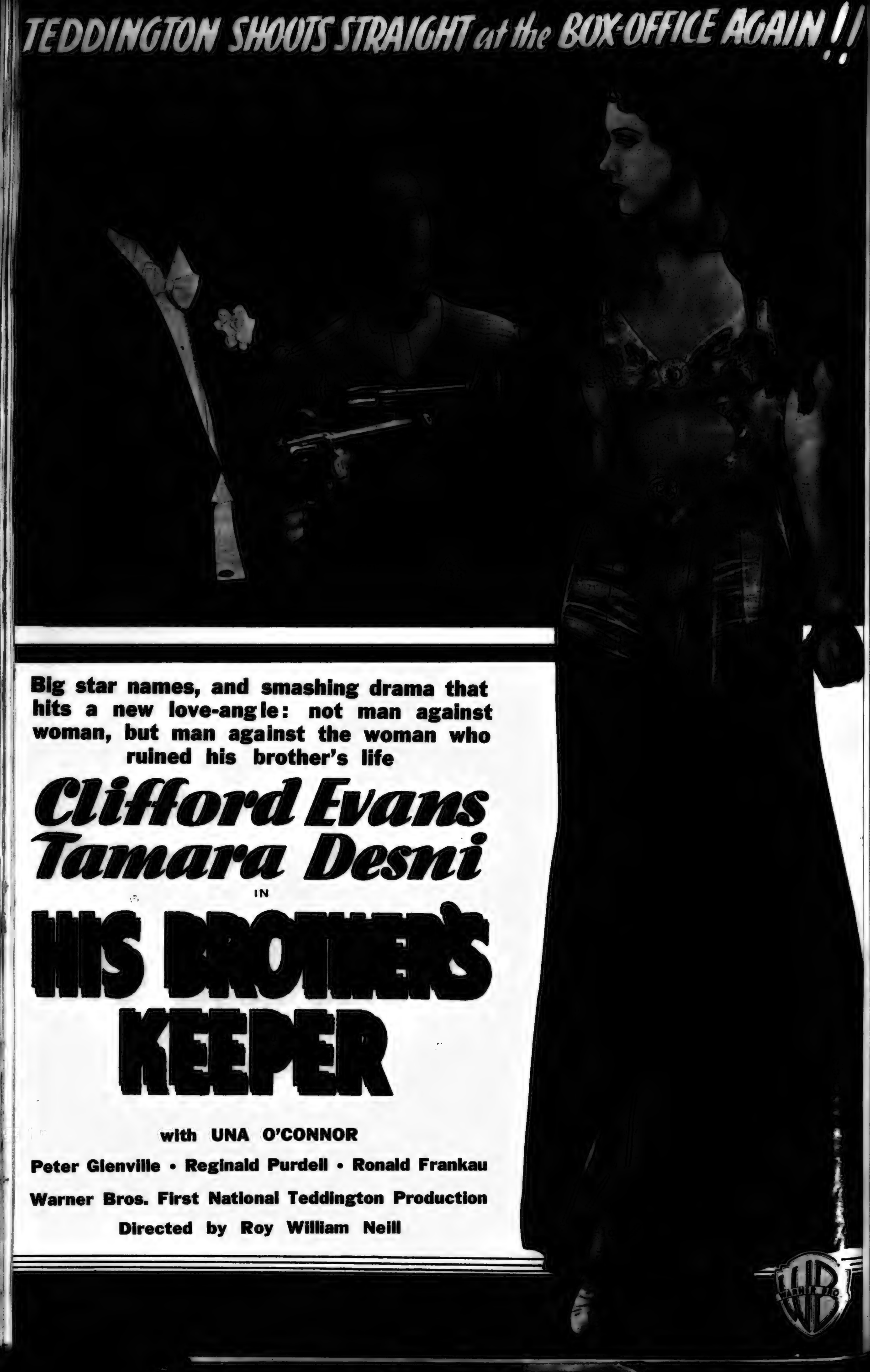
20th CENTURY FOX

TITLE	CAST	RELEASE
YOUNG MR. LINCOLN	HENRY FONDA • ALICE BRADY MARJORIE WEAVER • ARLEEN WHELAN	DEC. 4
WIFE, HUSBAND AND FRIEND	LORETTA YOUNG • WARNER BAXTER	DEC. 11
THE ARIZONA WILDCAT	JANE WITHERS	DEC. 18
STANLEY AND LIVINGSTONE	SPENCER TRACY NANCY KELLY • RICHARD GREENE	DEC. 25
SPECIAL 1940 RELEASES		
WHERE'S THAT FIRE? British	WILL HAY GRAHAM MOFFATT • MOORE MARRIOTT	JAN. 8
THE RAINS CAME	MYRNA LOY · TYRONE POWER · GEORGE BRENT	JAN. 29
SUSANNAH of the MOUNTIES	SHIRLEY TEMPLE MARGARET LOCKWOOD • RANDOLPH SCOTT	FEB. 12

Subject to Revision

"THE WORLD'S FINEST NEWS REEL"

TEDDINGTON SHOOTS STRAIGHT at the BOX-OFFICE AGAIN!!



Big star names, and smashing drama that hits a new love-angle: not man against woman, but man against the woman who ruined his brother's life

Clifford Evans
Tamara Desni

IN

HIS BROTHER'S KEEPER

with UNA O'CONNOR

Peter Glenville • Reginald Purdell • Ronald Frankau

Warner Bros. First National Teddington Production

Directed by Roy William Neill

REVIEWS—continued from page 12

Beau Geste

Paramount. American (A). Directed by William A. Wellman. Featuring Gary Cooper, Ray Milland, Robert Preston. 10,246 feet. Released October 9, 1939.

SPECTACULAR adventure melodrama of the Foreign Legion adapted with skill and showmanship from P. C. Wren's perennial best-seller. Time has amplified the hokum in the story's make-up—it was first screened in 1926—but technical advancement does much to offset the novelettish "stout fellow" sentiment. It's a tale of filial love, gratitude and sacrifice, cruelty and courage, loyalty and treachery, and has in its prodigious scope a firm command of universal appeal.

A clever and popular cast, together with the artful aid restrospective treatment, consolidates many assets. Tremendous title value removes the last element of doubt. It's box-office through and through. Excellent popular booking.

Story.—Beau, John and Digby Geste are the adopted children of Lady Patricia Brandon. John is in love with Isobel Rivers, Lady Patricia's ward. Money is short, and Lady Patricia decides to sell the "Blue Water," a wonderful sapphire. Beau learns of her sacrifice and keeps it a secret. Some years later the improvident Lord Brandon anncounces his return, and it is obvious that he is going to sell Blue Water. To save Lady Patricia embarrassment Beau steals the replica. He runs away, leaving a note for Digby. Digby in turn follows.

John, realising that both will join the Foreign Legion, follows. All three meet in the desert. Beau and John are sent to Fort Zinderneuf, while Digby is assigned to another battalion. Markoff, the brutal sergeant, knows that there is some mystery about a jewel, and, confident that Beau has it, plans to get it. Eventually the fort is attacked by Touaregs.

One by one the men are killed, and John kills Markoff when he is going through the pockets of the now mortally wounded Beau. John leaves the fort of death and Digby is the first to arrive with the relief party. Circumstances tell their tale, and he gives Beau a Viking's funeral. He then joins John, only to be later killed. John returns to Isobel and Lady Patricia's secret is secure.

Acting.—Gary Cooper, Ray Milland and Robert Preston play their parts with ease and confidence; they are Beau, John and Digby respectively, and gracefully accentuate the undercurrent of filial sentiment, but it is Brian Donlevy's picture. He has the big part, that of the brutal Sergeant Markoff, and seizes every chance.

Heather Thatcher, Susan Hayward and J. Carrol Naish are worthy of mention in support.

Production.—The picture opens with the relief force's approach to the "Fort of Death," and, apart from its rather tranquil preliminaries, crowds every reel with macabre and thrilling spectacle. The crucifying of a thief, the torture of deserters, the dead men in the fort embrasures, Beau's Viking's funeral, the gratification of a boyhood wish, and Digby's heroic death are but a few impressive high-spots.

Fine desert panoramas frame most of the action. Sentiment punctuates the grim and encourages feminine appeal. From the box-office viewpoint, and that's the only one that matters, the film is invulnerable.

Points of Appeal.—Grand adventure story, popular, if theatrical sentiment, cavalcade of hair-raising Foreign Legion thrills, great cast, and irresistible title.

Flight to Fame

Columbia. American (U). Directed by C. C. Coleman, Jun. Featuring Charles Farrell and Jacqueline Wells. 5,158 feet. Release not fixed.

SERIAL-LIKE thrills are the stock-in-trade of this melodrama of a veteran airman's revenge on the members of his squadron in the World War who dubbed him a coward. A straightforward, machine-made story has for highlights spectacular, but not altogether convincing, electrical experiments with a death-dealing ray, and some well-staged aerial stunting and 'plane crashes. There is plenty of lively action and incident and the many ingredients which commend themselves to the masses in particular. Of handy footage, it should make a good second feature for industrial halls.

Story.—Dr. Harlan Fisk, a member of the Devil's Dozen, a squadron engaged in the last war, has invented a death ray for bringing down enemy aircraft, but when he demonstrates it to the authorities there is a hitch and they turn it down. Youthful Captain Lawrence, an admirer of Fisk's daughter Barbara, is also waiting a decision of the War Office regarding a new 'plane of his own building, but this crashes and he has no more luck than Fisk.

Further crashes lead him to believe that Fisk is employing his ray for revenge, and when he is forbidden to investigate he resigns his commission. Later, with the co-operation of a colleague, he is able to locate the ray and, after bombing it, reveals the fact that an assistant of Fisk's had operated it to settle an old grudge. The usual romantic ending between Lawrence and Barbara supplies the curtain to the adventure.

Acting.—Charles Farrell is a manly captain if a little stilted in his acting, and Jacqueline Wells an attractive heroine. There is not much to choose between the members of the supporting cast, all of whom acquit themselves well.

Production.—The story makes no strain on the intelligence, but the director has worked up a mystery element by cloaking the identity of the real killer up to the close. The main object of the film is to thrill the more ingenuous and in this respect it may be said to have succeeded pretty well. The vigour and punch of the development will prove adequate compensation for lack of conviction.

Points of Appeal.—The many thrills of the laboratory and aerial trials, popular romantic touches, good climax and clear-cut plot.

Career

RKO-Radio. American (A). Directed by Leigh Jason. Featuring Anne Shirley and Edward Ellis. 7,062 feet. Release not fixed.

BRILLIANT character study by Edward Ellis makes this simple small-town romantic drama highly interesting and extremely human. It depicts life in a Iowa township immediately after the 1929 slump; all the people you meet are real and the atmosphere is wholly convincing. The romantic interest does not pander to convention and ends with the parting of the lovers.

Story.—Stephen Carruthers, the big local storekeeper, has a son, Ray, a promising young medical student who falls in love with Sylvia, daughter of the local banker, Bartholomew. Stephen and Bartholomew had both been in love with the same woman and Bartholomew had won her. When Stephen does not trust the stability of the bank people put it down to the old rivalry.

Eventually Bartholomew's bank stops payment and Stephen refuses to put his money in to bolster it up. Bartholomew explains this to the crowd that besieges the building and they go to lynch Stephen. He, however, faces them and explains that his mite could do nothing to help the situation and they go away. Later Stephen and some others, at the instigation of an inspector, take over the bank. The storekeeper's son seeks Sylvia's hand in marriage and finds she has got engaged. His father explains that she had done it to get a man to help her father monetarily and comforts him with the story of his own unsuccessful first courtship which had ended happily when he married the woman who was the boy's mother.

Acting.—Edward Ellis is strong and forceful as the straight-dealing storekeeper; he carries the picture on his shoulders. Janet Beecher is also excellent as his wife. Anne Shirley and John Archer make a good romantic young couple, and an amusing study of the local "drunk" is given by Errol Flynn.

John Archer was discovered by a recent talent search, as was Alice Eden; both do very well.

Production.—There is nothing pretentious about the picture, which unfolds in a leisurely manner but always holds the interest, and will intrigue with its incisive characterisation. There is strong drama in the attempted lynching, which ends in a finely forceful speech from Edward Ellis.

Small-town atmosphere is always convincing, and the supporting types are all good.

Points of Appeal.—Edward Ellis in another brilliant character rôle; human story, clever acting, and tender romance both for the old and the young.

Young Man's Fancy

A.B.F.D. British (A). Directed by Robert Stevenson. Featuring Griffith Jones, Anna Lee and Seymour Hicks. 6,965 feet. Release not fixed.

ROMANTIC comedy costume piece, taking the form of a wide and colourful caricature of Victorian times. The action oscillates between London and Paris, and life both high and low is gaily parodied by the all-star cast. Humour is not, however, the picture's only sesame to popular success, it also hands out a gentle and picturesque line in evergreen sentiment. Staging, too, is ambitious. Capital light booking, novelty entertainment of box-office calibre.

Story.—Lord Alban, sheltered son and heir of the Duke of Beaumont, revolts when his marriage is arranged by his autocratic mother. He seeks diversion in a music-nall patronised by his father, and by accident becomes acquainted with Ada, human cannon ball, in a vaudeville act. When Ada learns of his trouble she offers to accompany him on an innocent trip to Paris in the hope that their escapade will come to the notice of his prospective father-in-law, a pious brewer. The moment of their adventure is hardly propitious, and the siege of Paris compels them to prolong their stay. Their ruse does not work—scandal fails to reach the brewer's ears—and on their return Alban is once again faced with marriage to the brewer's daughter. Finally, the hen-pecked Duke of Beaumont takes a hand, and romance is served.

Acting.—Griffith Jones and Anna Lee take their task a little too seriously at times as Alban and Ada, but otherwise their performances are of ingratiating exaggeration. Seymour Hicks is effective as the jittery, hen-pecked, yet human, Duke of Beaumont, and Martita Hunt is excellent as the autocratic Duchess. Edward Rigby, Meriel Forbes, Felix Aylmer, Billy Bennett, Francis L. Sullivan, Morton Selten and Allan Aynesworth are responsible for clever supporting cameos.

Production.—The film covers life in the 'seventies from every angle, and mixes humour with its shrewd and entertaining observation. The seamy side of London and Paris divertissement is treated with restraint, but although there is no surfeit of "oomph" the whoopee of the period is colourfully implied. High life is perfectly provided. The picture is more of a caricature than a portrait, but at the same time it's an education as well as good fun. Accuracy of atmosphere is acquired without regard to cost. Novelty values are, however, its strongest suit.

Points of Appeal.—Intriguing romance, colourful atmosphere, all-star cast, good dialogue, excellent technical presentation, good title and novelty angle.

Un de la Legion

Curzon United. French (A). Directed by Christian Jacque. Featuring Ferandel and Suzy Prim. 9,100 feet. Release not fixed.

MOST stories of the French Foreign Legion show up the brutal side of this famous corps. In this instance the Legion is painted in gentler colours; in fact, one could almost believe that the sergeant went round and tucked his charges up in bed. However, it is very well photographed and is entertaining because of the brilliant acting of Ferandel, whose work in "Le Rosier de Mme. Husson" and "Carnet de Bal" will be readily recalled.

Sub-titling is adequate, but cannot do complete justice to the amusing dialogue.

Story.—Newly married Espitalion is already henpecked. Wearily waiting in Marseilles while his wife investigates a fortune that has been left her with her lawyer, he gets very drunk and an adventurer, Durand, who had signed up with the Legion, changes clothes with him. Espitalion finds himself in the Legion under the name of Durand.

At first he protests, but soon finds that the life suits him, and in Bel Abbis he meets a woman for whom he falls. His wife comes searching for him, but he insists that he is Durand. Later he wins the Legion of Honour in an engagement and his identity is established. He has to go back to his wife, but it is suggested that he makes an early return to the Legion.

Acting.—Ferandel is excellent as the down-trodden husband who develops into a he-man, and Suzy Prim is clever as the woman with whom he falls in love. Therese Dumy is amusing as his wife, and the supporting cast is strong.

Production.—The story is very slight and there is a good deal of verbiage. The trouble is that situations are poorly developed and almost haphazard in their inter-relation.

Characterisation, on the other hand, is good, and the sequence in which the hero wins the Legion of Honour has suspense and sound dramatic value.

Points of Appeal.—Star in Legion comedy-drama.

Cheer, Boys, Cheer

A.B.F.D. British (U). Directed by Walter Forde. Featuring Nova Pilbeam, Edmund Gwenn and Jimmy O'Dea. 7,600 feet. Release not fixed.

ROMANTIC comedy of rivalry in the brewery trade, perpetrated in circumstances that give padding precedence over plot. Any absence of piquancy and originality in theme is, however, offset by exuberant teamwork and generous production values. By the time the picture ends it has to its credit a clean, well-balanced light entertainment of wide appeal. Furthermore, it has far from inconsiderable star and title values. Good popular booking.

Story.—Edward Ironside, managing director of the Ironside Brewery, determines to gain control of Greenleaf's brewery. Greenleaf's has a tradition behind it and old Tom Greenleaf, head of the firm, is unwilling to sell. John, Edward's son, plans to force Greenleaf into bankruptcy by posing as an advertising expert and getting him to overspend. There is a hitch, however, when Margaret, Greenleaf's daughter, and John inevitably fall in love. Romance prompts John to switch camps, and he sides with Greenleaf in the ensuing struggle. With the help of Matt Boyle, Greenleaf's chief brewer and John's friendly rival for Margaret, Edward is not only put on the spot, but forced to reverse his amalgamation scheme.

Acting.—Nova Pilbeam is a very refined yet attractive Margaret, Edmund Gwenn and C. V. France are quite effective in contrast as Edward Ironside and Tom Greenleaf respectively, Peter Coke is adequate as John, and Jimmy O'Dea, Moore Marriott and Graham Moffatt make the most of comedy character parts, but at no period are the artistes' talents heavily overtaxed.

Production.—The story steers, it will be observed, a somewhat straight and narrow course, but monotony and the novelettish are avoided by the interposition of a number of good gags. The brightest of these are a scene in which Graham Moffatt, Moore Marriott and Jimmy O'Dea make a mess of parking Edward's car, the far from formal introduction of Margaret and John, a Napoleon burlesque by Jimmy O'Dea, and the effect on consumers of a tear-compelling beer brewed to turn the tables on Edward. We repeat, healthy laughter more than balances narratal conventionalities and inconsistencies. It's ideal light fare for the family trade.

Points of Appeal.—Clean fun, evergreen romantic sentiment, versatile characterisation, picturesque and robust atmosphere, popular musical embellishment and attractive cast.

Good Girls Go to Paris

Columbia. American (A). Directed by Alexander Hall. Featuring Melvyn Douglas, Joan Blondell. 6,909 feet. Release not fixed.

SMART comedy of pretty waitress who sets out to blackmail rich young men, but falls for college professor instead. Humour is sophisticated, and story moves briskly in series of amusing situations that give plenty of scope to the stellar team. Bright dialogue and pleasant romance round off a capital light booking.

Story.—College Professor Ronald Brooke becomes the confidante of Jenny Swanson, a waitress, who plans to get money from Ted Drayton, a rich young man. Brooke warns his family, and they refuse to buy Jenny off. However, he gives her her fare home. Instead, Jenny boards the New York train, and meets Tom Brand, whose sister Sylvia is engaged to Brooke.

She is taken into the bosom of the family, and Brooke arrives to find her securely ensconced in the favour of Olaf, head of the Brand family. Despite Brooke's fears, however, she rejects Tom's proposal of marriage. She also protects Sylvia, who is really in love with another man, from a scandal, demands £1,000 in payment, and uses the money to pay Tom's debts. She also saves Tom's mother from an affair with a fortune hunter. Sylvia and Brooke break off their engagement, and the latter finally discovers that he loves Jenny.

Acting.—Melvyn Douglas, as Brooke, has the type of light romantic rôle he does best. Joan Blondell is excellent as Jenny, and good performances in support are contributed by Walter Connolly as Olaf, Alan Curtis as Tom, and Joan Perry as Sylvia.

Production.—Polished direction and a bright script keep this slight story moving entertainingly. Amusing individual situations are well put over, while dialogue is smart.

Points of Appeal.—Good comedy values and work by stellar team.

What a Life

Paramount. American (U). Directed by Jay Theodore Reed. Featuring Jackie Cooper, Betty Field and John Howard. 7,079 feet. Released December 11, 1939.

AMERICAN high-school comedy presenting little more than laboured reiterations of conventional collegiate capers. The theme tells of the rehabilitation of a boy with an inferiority complex. Poverty of plot, dearth of original gags and paucity of smart quips are made all the more apparent by inordinate footage. What might have been a good two-reeler is but a very ordinary "second." Support for the not too sophisticated.

Story.—Henry Aldrich, a college boy painfully conscious of his own inferiority, is pushed about by everybody, and George Bigelow, the school ladykiller, in particular. Henry wants to take pretty Barbara Pearson to the college dance, but maternal permission is granted only on condition he comes out top in his exams. He does, but cheats and is caught.

While on his way out he learns that the college band instruments have been stolen and that he has been framed.

Adversity at last shakes him up and, encouraged by the sympathetic assistant principal, he turns the tables on Bigelow, the real culprit, and, at the same time, finds an outlet for his only talent, that of caricaturing.

Acting.—Jackie Cooper, Betty Field and James Corner do their best to make something of the rôles of Henry, Barbara and Bigelow, but are defeated by the poor material. Best of the support are Vaughan Glaser and Lionel Stander.

Production.—Now and again the dialogue gives promise of point and humour, but this department, like the rest, amounts to nothing in the end. It's neither balm for the nitwit, an indictment of parental and academic authority, nor even a good joke. Nebulous is the word for it. Technical presentation is good; the best part, in fact.

Points of Appeal.—Cast, title, staging and occasional bright dialogue.

SHORTS OF THE WEEK

ASSOCIATED BRITISH P.C.

THE VOYAGE OF THE "ASHANTI." British (U). 1,055 feet. Release not fixed.—Thanks to the co-operation of the Admiralty and the experience of Commander John Hunt, who made it, this short has the true and authentic atmosphere of a destroyer's maiden trip. We see her visit West African port, where she is inspected by the natives, and pictorial record of this visit, her actual voyage, and her call at Gibraltar are brightly commented on by Geoffrey Sumner. Thoroughly interesting, topical and patriotic short.

FIRST NATIONAL

PORKY'S TAIL TROUBLE. (Looney Tunes.) American (U). One reel. Released in series.—Porky at a rubber factory has trouble with his dog, which gets into a "rubberising" solution and becomes exceptionally pliable. Fair cartoon short.

NAMES *in the* NEWS

S. E. ROBERTS

E. M. DIMMOCK RESIGNS WEST-END CHARGE : CLAVERING AND ROSE CHANGES - STAFF PRESENTATION TO MANAGER

Captain E. M. Dimmock has resigned his post of manager of the Tottenham Court Road Paramount Theatre, which he has held for several years. Son of F. Dimmock, who managed the Queen's Hall, Palmer's Green, up to 1925, he has been nineteen years in the Trade, starting with his father. He went to the Shepherd's Bush Pavilion, where he spent four years with the Davises, and moved thence to the Capitol, Haymarket, where he was associated with Castleton Knight. He spent four years with the Bernstein circuit, and then took control of the Astoria, Charing Cross Road, for 2½ years, after a period at the Tivoli, Strand.

He opened the Finsbury Park Astoria in October, 1930, six months before it was acquired by the Paramount concern. He has also managed the firm's Brixton hall.

Captain Dimmock's future activities are not yet settled, but he proposes to take a short holiday before undertaking fresh commitments.

Transfers in the East

There have been a number of changes at three of the East London Halls controlled by Clavering and Rose recently.

W. I. Phillips, now happily recovered from the accident he sustained last May, has been transferred from the Walthamstow Empire, where he has been in charge since January, to the State, Leytonstone. Manager at this hall since its reconstruction at the beginning of the year, **H. J. Coode**, has been placed in charge of the Leyton Plaza (for the second time, as he was there three years ago after leaving the Islington Lido).

Phil E. Taylor, who used to manage the Plaza, has gone to the Walthamstow house.

Ernest F. Highland has been appointed to the managerial control of the Danilo, Brierley Hill. A native of Birmingham, Mr. Highland's experience in the Industry extends over a period of ten years, and prior to taking his Brierley Hill office was manager of the Grand, Coalville.

Donald H. Pass, who for some time has been resident manager of the Odeon, Blackheath, Birmingham, has been appointed to a similar position at the Odeon, Stourbridge, where he has succeeded A. Fryer.

George A. Warren, who has been in charge of the Dunstall Picture House, Wolverhampton, takes over at the Odeon, Blackheath, Birmingham.

Publicity to Management

Joe Whatley, publicity manager of the Park Hall, Cardiff, has been appointed manager in succession to A. C. Livermore, who passed away several weeks ago.

Mr. Whatley, who has been with the Park Hall for ten years in the capacity of publicity manager, was previously at the Empire, Cardiff, as assistant to Messrs. Hutchinson and Day respectively. Prior to that he was at the New Cross Empire, London, while he was also at the head office of Moss Empires for 21 years.

Eric Metcalfe has been appointed assistant manager of the Regal, West Hartlepool, owned by his father, Harry Metcalfe, and his uncle, Charles Metcalfe. Twenty years of age, Eric is Teeside's youngest assistant kinema manager, and previously he assisted his father at the Hippodrome, Stockton-on-Tees.

A. W. Shead has been appointed to the managerial position at the Playhouse, Chertsey, and the Plaza, Addlestone. Before joining the exhibiting side of the business Mr. Shead was connected with various professions and has been associated with many public services.

Ronald J. Brunt, who for the past three years has been at the Odeon, Torquay, has taken up a similar position at the Odeon, Chester. Prior to coming to Torquay he had a successful sojourn at the Odeon, South Harrow. He has had over eleven years' experience in the Trade, and has previously managed kinemas in London, Birmingham, Manchester, Southsea, Blackpool, etc.

Farewell Party

Managers, all members of the Derby Film Ball Committee, and their friends, formed a happy midnight gathering at Derby Odeon on Thursday evening last. The occasion was the departure of the manager, **S. E. Roberts**, and his wife, for Elmers End, near Croydon, where Mr. Roberts is to take charge of a new Odeon opening there on August 28. The committee chairman, P. A. Henry, presided, and in presenting Mr. Roberts with a picnic case remarked that it was a credit to the town of Derby that, while the managers had their differences, they could sink them for the benefit of friendship.

Refreshments were provided by **Mrs. Roberts** for the guests, and subsequently Mr. Roberts received a case of pipes from Mr. King, chief of staff, these being the gift of the staff.

When **J. S. Sutherland** left the Odeon, Southall, recently, to open the new Odeon Theatre at Hendon, he was presented by the staff with a set of gold cuff links and dress studs.

Mrs. A. Moon is retiring from the management of the Regent, Highbridge, and is succeeded in the position by **Mr. Lister**, who comes from London. Mrs. Moon has been at the kinema for about thirteen years.

Favourable progress towards recovery was reported on Monday last concerning **Bernard Cresswell**, Midland manager for M-G-M, who recently underwent a serious operation.

VETERAN EXHIBITOR PASSES

A. H. Vidler of Lincoln

It is with deep regret that the KINE. records the death of A. H. Vidler, a member of the Cinema Veterans' Association. The funeral is to take place at St. Peter's-in-Eastgate at 2.30 p.m. to-day (Thursday).

Mr. Vidler can safely be termed a true pioneer of the Industry, for in 1896 he established the Kineposcope Parlour. After a while he toured the country with the Queen Victoria Diamond Jubilee film.

Later, Mr. Vidler, who retired recently, acquired a kinema in Lincoln.

FUNERAL OF C.E.A. DELEGATE'S WIFE

Mrs. Favell of Sheffield

The funeral took place on Friday of Mrs. A. R. Favell, wife of the Sheffield C.E.A. branch delegate on the General Council, and mother of the branch secretary, Arnold R. Favell.

Mrs. Favell, who was 67 years of age, was well known in the Trade, and attended the recent annual Conference.

MAYOR OPENS L. MORRIS' BALLROOM

Civic Gala at Bridgnorth

Bridgnorth's latest entertainment centre, the New Palace Ballroom, owned by Lou Morris, who controls the Majestic Cinema in the same town, was inaugurated by the Mayor and Mayoress, Mr. and Mrs. Whitney, last Thursday evening. All arrangements for the gala opening were carried out by George Carlton, manager of the Majestic.

Prior to the first dance, which continued until 2 a.m. on Friday, an appreciative audience, including the town clerk and many prominent local officials, were entertained by Harry Engleman, the well-known pianist. Lou Morris was prevented from attending the function by a broadcast he was making from the Regal, Bridlington.

At the conclusion of the gala, everybody present voted the function as Bridgnorth's most outstanding social event of the season.

June Duprez, now appearing in THE THIEF OF BAGHDAD for Alexander Korda Productions, Denham, with Len Harvey and Mantovani at Butlin's Clacton Holiday Camp during a Celebrity Sunday in aid of funds for the Hospital for Sick Children, Great Ormond Street, W.C.1. The hospital, which serves the whole of Britain, urgently needs £350,000

IDEAL, PECKHAM, BECOMES "NABORHOOD"

ACQUIRED BY E. OSWALD BROOKS AND J. WILD

E. OSWALD BROOKS and John Wild, joint managing directors of Naborhood Theatres, Ltd., have acquired the lease of the Ideal Kinema, Queen's Road, Peckham, from Percy Winocour, and will operate it in conjunction with their Naborhood Cinema, Sydenham.

Under its new name of the "Naborhood," the Ideal will be re-seated, redecorated, and a new and modernised front is planned, in order to bring this old-time family house strictly up to date.

The Sydenham Naborhood's resident manager is R. Howard Alexander, a well-known figure in Wardour Street, whilst Peckham Naborhood is managed by Ernest A. Hill, who has been associated with the house for some months, under the former management of Messrs. S. and L. Sadur.

In outlining the policy of the new Naborhood circuit, E. Oswald Brooks told the KINE.: "Neighbourliness is the keynote of each Naborhood kinema, the aim of the management being to cultivate friendly relations with its patrons and to establish a cordial co-operation with local residents in each district served."

TRADE AT PLAY

D. & P. to Meet Kodak in "Kine" Cricket Final

WESTERN ELECTRIC DEFEATED IN EXCITING MATCH

BY defeating Western Electric, holders of the KINE. Cricket Cup, Denham and Pinewood Studios qualify to meet Kodak in the final of the competition. Arrangements for this are now proceeding and an announcement giving full details will be made shortly.

The game between Denham and Pinewood Studios and Western Electric, played on Sunday, provided plenty of excitement.

Put in to bat by Cmmdr. L. G. E. Robinson, of D. and P., on a rather damp wicket, Western began disastrously by losing three good wickets for 4 runs. With this encouragement Denham fielded superbly, but a fine stand between Wort and Palmer took the score to 66 before Palmer was out. This raised Western hopes, but once again a collapse set in, and with the batsmen showing feeble resistance, they were all out for 78.

Denham commenced confidently and took their score along steadily, Bushell batting extremely well for 31. Western stuck to it; wickets began to fall, and with the Denham score at 50 for 7 excitement became intense as after each small addition to the score a wicket fell. With Bushell out at 72 for a valuable knock the game was very open. The last Denham batsman came in with 6 runs to get. Cheers were raised as he cracked a boundary and then another, to give Denham a total of 87.

Going in a second time Western batted poorly and were all out for a meagre 50 runs.

Requiring 42 to win, Denham quickly lost Bushell, but Goodyer hit out confidently, and with A. W. Watkins, quickly knocked off the runs required, and so ended a fine game, enjoyed by teams and spectators alike.

R.E.F.'s Beaten by Leeds Police

The annual cricket match between the R.E.F.'s and the Leeds City Police on behalf of charity took place on the ground of the Bramley Brunswick Methodist Club. This fixture came into being through the good offices of Coun. H. Wommersley, who is well known in Trade circles, and once more he had the satisfaction of seeing the sum of over £10 raised for the Leeds General Infirmary.

The R.E.F.'s were defeated, but the game was thoroughly enjoyed. The Police scored 119 runs and the R.E.F.'s, captained by J. Treen, of the Dominion Cinema, Leeds, replied with 87, of which Stanley Jackson, of the Cottage Road Picture House, Leeds, hit 59.

Manchester Trades' Fine Record Unbroken

Manchester Cinema Trades Sports Association cricket team continued their unbroken record of successes this year by beating a team representative of the J. F. Emery circuit at Pendlebury last week.

The Sports Association team scored 120 runs, of which Bert Jackson (British Lion) made 67. The Emery circuit scored 44 runs. The Sports Association have won all their matches so far this season.

Mickey Cricketers Compete for Trader's Cup

Good publicity was obtained by the managements of the Odeon kinemas at Bury and Radcliffe, Lancs., in connection with a cricket match between the Mickey Mouse Club attached to the two kinemas. A feature was the attendance of the Mayors of Bury and Radcliffe (Coun. W. Hartley and Ald. I. Flack), who both went out to "have a knock," wearing their chains of office.

The two clubs were playing a return match for a cup presented by a Bury trader, and won on the last occasion by Radcliffe. Radcliffe once again won, scoring 151, to which Bury replied with a meagre 28. The Mayor of Bury presented the cup.

COMPTON ORGAN STAFF'S OSTEND VISIT

Successful Annual Outing

For the eighth consecutive year the staff of the John Compton Organ Co., Ltd., visited Ostend last week-end for their annual outing. Arrangements made by J. W. Byron, director and secretary of the company, were carried out in good style and a very enjoyable time was spent by all.

On the Saturday afternoon trip to Dunkirk the party made a call at Dixmude, where they inspected the trenches and war museum.

MILITARY CHIEFS SEE "SWORD OF HONOUR"

Praise for Butcher Film

A pre-release presentation of the Butcher-Empire production, "Sword of Honour," caused a demonstration of patriotic fervour in Bournemouth last week.

The Electric Theatre was the scene of a civic and military reception, enlivened by speeches and songs—a fine piece of organisation by the manager, H. W. Harward, in association with F. W. Baker, of Butcher's.

An overflowing attendance was headed by the Mayor and Mayoress (Alderman and Miss Mary Dickinson), and comprised military and National Service chiefs of Hampshire and 300 members of the British Legion and officers and men of local field batteries and regiments, who marched to the theatre through streets crowded with sightseers and led by the British Legion Band.

The Mayor made an eloquent appeal for National Service prior to the showing of the picture. He was followed by "A Call to Song," arranged by Herbert Maxwell, the former popular organist of the Electric Theatre, who invited his audience to sing various war-time songs, "O God, our Help in Ages Past," and "Land of Hope and Glory."

Showing Next Week in London

Astoria.—"The Ice Follies of 1939" (M-G-M) and "Too Dangerous to Live" (First National).

Carlton.—"Man About Town" (Paramount).

Curzon.—"Un de la Legion" (United Curzon Corp.).

Davis, Croydon. — "Trouble Brewing" (A.B.F.D.) and "I Killed the Count" (Grand National).

Dominion.—"The Four Feathers" (U.A.) and "Exile Express" (Grand National).

Empire.—"Tarzan Finds a Son" (M-G-M).

Gaumont.—"Shipyard Sally" and "It Could Happen to You" (20th-Fox).

Leicester Square Theatre.—"Sandy Takes a Bow" and "Inside Information" (G.F.D.).

London Pavilion.—"Blind Alley" and "My Son is a Criminal" (Columbia).

Marble Arch Pavilion.—"Jesse James" and "The Jones Family in Hollywood" (20th-Fox).

Metropole.—"The Ice Follies of 1939" (M-G-M) and "Elephants Never Forget" (U.A.).

New Gallery.—"A Girl Must Live" and "Mr. Moto on Danger Island" (20th-Fox).

New Victoria.—"The Four Feathers" (U.A.) and "Exile Express" (Grand National).

Odeon.—"The Spy in Black" (Columbia).

Paramount.—"There Ain't No Justice" (A.B.F.D.).

Paris. —"Hostages" (United Curzon Corp.).

Plaza.—"Beau Geste" (Paramount).

Regal.—"Confessions of a Nazi Spy" (First National).

Ritz.—"Goodbye, Mr. Chips" (M-G-M).

Stoll.—"The Little Princess" (20th-Fox) and "Sergeant Madden" (M-G-M).

Tivoli.—"Three Smart Girls Grow Up" (G.F.D.) and "Ask a Policeman" (M-G-M).

Warner.—"Confessions of a Nazi Spy" (First National).

A further selection of Films recently made, or still in Production, on . . .

Eastman Motion Picture Negative

"the World's leading Motion Picture Film Stock"

	Photography by	Film Type
ALEXANDER KORDA		
Thief of Baghdad	*Georges Perinal & Osmond Borrodaile*	In Technicolor
ALDWYCH PRODUCTIONS		
An Englishman's Home	*Mutz Greenbaum & Henry Harris*	Plus-X
ASSOCIATED BRITISH PICTURES		
You're Lucky to Me	*Derick Williams*	Plus-X
On Guard in the Mediterranean	*Phil Tannura*	Plus-X
She Couldn't Say No	*Claude Friese-Greene*	Plus-X
Flying Squad	*Walter Harvey*	Plus-X
The House of the Arrow	*Walter Harvey*	Plus-X
BRITISH LION		
All at Sea	*Hone Glendinning*	Plus-X
EALING STUDIOS (Capad)		
Come on, George!	*Ronald Neame*	Plus-X
Cheer Boys, Cheer!	*Ronald Neame*	Plus-X
Return to Yesterday	*Ronald Neame*	Plus-X

	Photography by	Film Type
G. & S. PRODUCTIONS		
The Arsenal Stadium Mystery	*Desmond Dickson*	Plus-X & Super-X
On the Night of the Fire	*Gunther Krampf*	Plus-X
A Window in London	*Glen McWilliams*	Super-X
G.H.W. PRODUCTIONS		
Paul in Rome	*Francis Carver*	Super-X
GRAFTON FILMS		
The Stars Look Down	*Mutz Greenbaum, H. Harris & E. Palmer*	Plus-X
IRVING ASHER PRODUCTIONS		
Ten Days in Paris	*Otto Kanturek*	Plus-X
PENNANT PICTURES (GEO. KING)		
Chinese Bungalow	*Hone Glendinning*	Plus-X
RKO RADIO		
Meet Maxwell Archer	*Claude Friese-Greene*	Plus-X

	Photography by	Film Type
TWO CITIES FILMS (Paramount)		
Live and Let Live	*Bernard Knowles*	Plus-X
French Without Tears	*Bernard Knowles*	Super-X
20th CENTURY PRODUCTIONS		
Frozen Limits	*Arthur Crabtree*	Super-X
Inspector Hornleigh on Holiday	*Jack Cox*	Super-X
VOGUE FILMS		
Down Our Alley	*Germain Burger*	Plus-X
Carol Levis	*Bryan Langley*	Plus-X
WARNER BROS. FIRST NATIONAL		
Hoots Mon!	*Basil Emmott*	Super-X
His Brother's Keeper	*Basil Emmott*	Super-X
Confidential Lady	*Basil Emmott*	Super-X
Murder Will Out	*Basil Emmott*	Super-X
The Midas Touch	*Basil Emmott*	Super-X

	Photography by	Film Type
COLUMBIA		
The Man They Could Not Hang	*Kline*	Plus-X
Parents on Trial	*Stumar*	Plus-X
Coast Guard	*Ballard & Barlatier*	Super-X & Background-X
Golden Boy	*Freund & Musuraca*	Plus-X
Good Girls Go to Paris	*Freulich*	Plus-X
Mr. Smith Goes to Washington	*Walker, Stuber & Siegler*	Plus-X
A Woman is the Judge	*Kline*	Super-X
Escape from Alcatraz	*Siegler & Pittack*	Plus-X
Mounted Police	*Meehan*	Super-X
Blondie Takes a Vacation	*Freulich*	Plus-X
GOLDWYN		
Music School	*Toland*	Plus-X
Real Glory	*Mate Eagler & Hallenberger*	Plus-X
METRO-GOLDWYN-MAYER		
Ninochka	*Daniels*	Plus-X
Babes in Arms	*June*	Plus-X
Thunder Afloat	*J. Seitz*	Plus-X
Tropical Lady	*Folsey*	Plus-X
On Borrowed Time	*Ruttenberg*	Plus-X
Hardy Family	*Rosson*	Plus-X
Evelyn Prentiss	*Daniels*	Plus-X
Blackmail	*De Vinna & White*	Plus-X
Balalaika	*Freund*	Plus-X
PARAMOUNT		
Leading Citizen	*Milner*	Plus-X
Home Work	*Hallenberger*	Plus-X
Island of Lost Men	*Lang*	Plus-X
Geronimo	*Sharp*	Plus-X
Dr. Cyclops	*Sharp*	In Technicolor
Death of a Champion	*Thompson*	Plus-X
Our Neighbours—The Carters	*Barnes*	Plus-X
$1,000 Touch-down	*Mellor*	Plus-X
Seventeen	*Milner*	Plus-X
Disputed Passage	*Mellor*	Plus-X

	Photography by	Film Type
REPUBLIC		
Mob Fury	*Marta*	Plus-X
Colorado Sunset	*E. Miller*	Super-X
Stand Up and Sing	*Marta*	Super-X & Plus-X
All the To-morrows	*E. Miller*	Super-X
Tidal Wave	*Marta*	Super-X
Fighting Irish	*E. Miller*	Super-X
R-K-O		
Full Confession	*Hunt*	Plus-X
Conspiracy	*Redman*	Plus-X
Day the Bookies Wept	*Mackenzie*	Plus-X
Career	*Redman*	Plus-X
Timber Stampede	*Wild*	Plus-X
Memory of Love	*Hunt*	Plus-X
Spellbinder	*Metty*	Plus-X
Bad Lands	*Redman*	Plus-X
Nurse Cavell	*August & Young*	Plus-X
Fifth Avenue Girl	*De Grasse*	Plus-X
G. Dog	*Wild*	Plus-X
Girl from Mexico	*Mackenzie*	Plus-X
Little Mother	*De Grasse*	Plus-X
Five Who Escaped	*Musuraca*	Plus-X
The Dove	*Hunt*	Plus-X
Racketeers of the Range	*Wild*	Plus-X
ROACH		
Laurel and Hardy Feature	*Lloyd*	Plus-X
Housekeeping Daughter	*Brodine*	Plus-X
SELZNICK INTERNATIONAL		
Gone with the Wind	*Haller*	In Technicolor
Intermezzo	*Stradling & Toland*	Plus-X
20th CENTURY FOX		
Roughneck	*Andriot*	Plus-X
Frontier Marshall	*C. Clarke*	Plus-X
Rains Came	*A. Miller*	Plus-X
Heaven with a Fence	*Cronjager*	Plus-X
Drums along the Mohawk	*Glennon*	In Technicolor
Sherlock Holmes	*Shamroy*	Plus-X

	Photography by	Film Type
UNIVERSAL		
In Old California	*Boyle*	Plus-X
Big Town Czar	*Bredell*	Plus-X
Love of Money	*Cortez*	Plus-X
Hawaiian Nights	*Cortez*	Plus-X
Sandy	*Robinson*	Plus-X
Sun Never Sets	*Robinson*	Plus-X
Under Pup	*Mohr*	Plus-X
Modern Cinderella	*Mescall*	Plus-X
Forgotten Women	*Cortez*	Plus-X
I Stole a Million	*Krasner & Ash*	Plus-X
WALTER WANGER		
Winter Carnival	*Gerstad & Gilks*	Plus-X
Eternally Yours	*Gerstad*	Plus-X
WARNERS		
On Your Toes	*Howe*	Plus-X
Dead End Kids in Military School	*Todd*	Plus-X
Kid Nightingale	*Edeson*	Plus-X
Career Man	*Rosher*	Plus-X
Queer Money	*Van Trees*	Plus-X
Not Wanted	*Edeson*	Plus-X
Dead or Alive	*Todd*	Plus-X
Nancy Drew & Hidden Staircase	*O'Connell*	Plus-X
Return of Dr.-X	*Hickox*	Plus-X
Elizabeth & Essex	*Polito*	In Technicolor
Hobby Family	*Hickox*	Plus-X
INDEPENDENTS		
Everything's on Ice	*Metty*	Plus-X
They Can't Hang Me	*Martinelli*	Plus-X
Miracle of Main Street	*Van Enger*	Plus-X
Way Down South	*Schoenbaum*	Plus-X
Inside Information	*Martinelli*	Plus-X
Man With the Iron Mask	*Planck*	Plus-X
Singing Charro	*Ash*	Plus-X

GARY COOPER AS "BEAU GESTE"

Scenes from Paramount's spectacular film version of P. C. Wren's world-famous novel BEAU GESTE which is reviewed in this issue. The cast includes Gary Cooper, Ray Milland, Robert Preston, Heather Thatcher, Brian Donlevy, etc. William A. Wellman directed the picture which starts a London run at the Plaza, following its European premiere on Friday, August 4.

British Studio News

By P. L. Mannock

Bob Stevenson directing his film star wife, Anna Lee, with Clive Brook for a scene in RETURN TO YESTERDAY now being produced by Michael Balcon at Ealing Studios.

WELWYN

WORK STARTS ON PATHE'S "TRAITOR SPY"

SUMMERS DIRECTING TOPICAL STORY

WORK started on Monday at Welwyn on Rialto's "Traitor Spy," the imposing cast of which is headed by Bruce Cabot, Hollywood star, who arrived over the week-end; others are Marta la Barr, Tamara Desni, Fritz Valk, Edward Lexey, Romilly Lunge, Rosa Rita, Anthony Shaw, Danny Green, Vincent Holman, Arthur Holden, Cyril Smith, Eve Lynd, Alex Field, Davina Craig, Hilary Pritchard, and Bernard Jukes.

Walter Summers is directing and the producer is John Argyle. "Traitor Spy" will be recorded on the RCA ultra-violet system which has recently been installed at the Welwyn Studios.

"Traitor Spy," a timely story of international intrigue, is by T. C. H. Jacobs, and was recommended by the Crime Book Society as one of the finest spy stories published. Its theme is an ingenious one of scientific detection and concerns the activities of secret agents in England. Screenplay was written by Walter Summers, John Argyle, J. Van Lusil and Ralph Bettinson, Pathé's Hollywood representative.

W. J. Gell, managing director of Pathé, distributors for Rialto productions, announces that the subject has a liberal budget and extended shooting schedule and will undoubtedly be the company's finest British picture to date.

Cameras are in the capable hands of Robt. Lapresli, of Warner Bros. The film will have over sixty speaking parts and fifty sets.

Production highlights will be a spectacular London fire, the manufacture of armaments, and warfare between secret agents and the police in a London thoroughfare, a kind of Sydney Street siege, wherein the foreigners meet their doom.

The company will go on location in Devon, the Solent and certain North England and Midland manufacturing centres yet to be decided on.

BEACONSFIELD

KING'S PLANS FOR "WOMAN IN WHITE"

Tod Slaughter to Star

George King is to make a film version of the famous Wilkie Collins novel, "The Woman in White," for British Lion release, with Tod Slaughter in the leading rôle of Sir Perceval Glyde, the rascally squire of Blackwater Hall.

Screen adaptation is in the hands of A. R. Rawlinson and shooting will start at Beaconsfield in early September.

Release will be through British Lion.

"Chinese Bungalow" Completed

Meanwhile, King has completed "The Chinese Bungalow," upon which this week he has been engaged upon location shots, one of which shows Jane Baxter being rescued from a crocodile-infested river by Robert Douglas, the young commander of a naval river patrol launch.

Mr. and Mrs. George King left London on Saturday morning for a short motor tour of France.

WALTON

"THE YOUNG PERSON IN PINK"

Butcher's Picturisation

The very successful play of Gertrude Jennings, "The Young Person in Pink," forms the basis of a new film which Butcher's Film Service and Dan Birt are producing at Walton.

The film, as yet untitled, will be directed by Adrian Brunel, and will star Elizabeth Allen as "the young person in pink." This is Miss Allan's first film since the long stage run of "Quiet Wedding." Playing opposite Miss Allan is Ralph Michael, a new screen discovery, who plays his first big part in this film; he will be remembered for his fine performances as the lead in "Comedienne" at the Haymarket. A strong supporting cast includes Jeanne de Casalis, Basil Radford, Muriel Aked, Enid Stamp Taylor, Rita Grant, and Eileen Sharp.

ELSTREE

MYCROFT SCHEDULES TWO MORE

Work on the two current Elstree productions, "On Guard in the Mediterranean" and "The House of the Arrow," is expected to finish early this week.

The next two Associated British pictures to take the floor will be a new version of "The Middle Watch" and "Spring Meeting," preparations for which are now in hand.

DENHAM

Asher Preparing Film of Royal Navy

GOVERNMENT CO-OPERATION POSSIBLE

Irving Asher is planning to make a large-scale film with the British Navy as a background.

The extremely favourable reception of Asher's first two productions, "Q Planes" and "Spy in Black," both here and in America, has encouraged a future programme of major productions for world distribution by Columbia.

Following the completion of "Ten Days in Paris," the last of the adventure-spy triology, Irving Asher will continue immediately with the filming of the new book by James Curtis, "What Immortal Hand," and follow this with the story by Sir Patrick Hastings which will have an authentic legal background and which will star Emlyn Williams.

The next picture will be the spectacular film specially written to show the might of the British Navy. There is reason to believe that the fullest Government co-operation will be accorded the production unit in the making of authentic background and sea location scenes, and the film will be supervised by one of the leading naval experts.

"Ten Days in Paris" Finishes

Shooting on "Ten Days in Paris" was finished at dawnbreak last Friday after a hard day and night location shooting featuring the two principals—Rex Harrison and Karen Verne.

The last day was spent taking shots on the banks of the Colne for the picnic sequences, held up by bad weather. The highlight of the day arrived when Rex Harrison and Karen Verne, clad only in tablecloths after their unpremeditated bathe in the river, were forced to take refuge in the branches of the nearest elm from three very large and fierce dogs—a Great Dane, Alsatian and German sheepdog.

Night shooting, interrupted by occasional thunder storms, finished after sequences in which Rex Harrison has a final and thrilling midnight encounter with a gang of international spies.

C. V. France and Leo Coenn have big parts in this subject.

Hold Up in "Arsenal Stadium Mystery"

Golf, not football, became the chief interest during shooting of scenes for "The Arsenal Stadium Mystery" at Denham the other day.

Setting was a clubhouse, where members of the amateur "Trojan" and Arsenal teams gather for a game of golf. When rain stops play, the footballers idle time away by trying to shoot golf balls into a wastepaper basket.

Those taking part in these scenes included Eddie Hapgood (Arsenal captain), Anthony Bushell, Richard Norris, Esmond Knight, Ian MacLean, and Brian Worth. Leslie Banks was there too—as a detective.

Exteriors at the Arsenal ground have not yet been completed by director Thorold Dickinson owing to bad weather. It is hoped to complete this week these sequences, which include some of the key scenes in the story.

"The Arsenal Stadium Mystery" is being produced by Josef Somlo for G.F.D. release. Apart from the Arsenal team and manager George Allison, the cast (aside from those already mentioned) includes Greta Gynt and Liane Linden.

"On the Night of the Fire" Location Troubles

Although studio work on "On the Night of the Fire" has been completed at Denham, location scenes held up by the weather still remain to be photographed.

One of these is a sequence in which Diana Wynyard (who co-stars with Ralph Richardson) is fatally injured in a car crash.

The actual crash, according to assistant director John P. Hicks, will not be shown on the screen.

"There are three people in the ill-fated car," he says. "They are Diana Wynyard, Dave Crowley and Gertrude Musgrove.

"We show the car travelling at high speed. We then cut to a shot of it rushing straight at the camera and filling the whole screen. There is a terrific musical discord, and then a newspaper poster, announcing the accident, flashes across the screen.

"We feel that, treated in this way, the effect of the scene on the audience will be far more powerful."

Meantime, editing on the film is progressing well under direction of Edward Fisher.

"On the Night of the Fire," which Brian Desmond Hurst is directing, is being produced by Josef Somlo for G.F.D., and has Mary Clare, Romney Brent, Sara Allgood and Frederick Leister in the cast.

"INQUEST" TAKES THE FLOOR AUGUST 17

Work on the film version of Michael Barringer's famous play, "Inquest," will start at Highbury on August 17. This Charter production stars Elizabeth Allen, who is supported by Herbert Lomas in his original West End rôle of the coroner, Hay Petrie, Barbara Everest, and Olive Sloane. Roy Boulting will direct, while brother John produces.

BIG PROGRAMME PLANNED BY GAINSBOROUGH

SHEPHERD'S BUSH TO REOPEN

THE extensive film programme planned by Maurice Ostrer, Gaumont-British-Gainsborough production chief, in conjunction with C. M. Woolf, of General Film Distributors, and Robert T. Kane, of Twentieth Century Productions, will entail the reopening of the Gaumont-British Studios, Shepherd's Bush.

The first film to be distributed by Mr. Woolf's organisation under the new agreement will be the recently completed comedy "Frozen Limits," starring the Crazy Gang, Nervo and Knox, Flanagan and Allen, Naughton and Gold, and Moore Marriott.

Production will restart at Shepherd's Bush during this month on a comedy vehicle, as yet untitled, starring Frank Formoy, Renee St. Cyr, Moore Marriott and Graham Moffatt. This will be followed by "Charley's Aunt," which will star Arthur Askey in the name rôle, with Richard Murdoch, Moore Marriott and Graham Moffatt in support.

Owing to the necessary preparation which must be made at Shepherd's Bush before the studios can commence work, Band Waggon, which is to be made for General Films, will go into production at Islington Studios at the end of August. This will also star Arthur Askey, with Richard Murdoch, Moore Marriott and Graham Moffatt in featured support.

Other subjects for production at Shepherd's Bush will be announced in due course.

Gainsborough Activity

Production will otherwise continue at Islington for Twentieth Century. Now in production is "They Came by Night," by Barre Lyndon, starring Will Fyffe, with Phyllis Calvert and Anthony Hulme in prominent supporting rôles. Harry Lachman is directing.

This subject will be followed by "Report on a Fugitive," which will star Margaret Lockwood and Michael Redgrave. Carol Reed directs.

Another ambitious subject will be "'Potato' Jones," based on the true adventures of the name character, who recently attracted much attention in the national newspapers. Will Fyffe will star.

"The Blue Lagoon" is to be made in colour for Twentieth Century. This H. de Vere Stacpoole's story will jointly star Margaret Lockwood, Will Fyffe and Richard Greene. Carol Reed will also direct.

The final production at present listed is the screen version of Donn Byrne's famous Irish story, "Hangman's House." This, too, will be made in colour.

Will Fyffe as Jeweller

I discovered the matchless Will Fyffe as a shrewd, caustic old Scottish jeweller on the Gainsborough floor making "They Came By Night."

Respectfully twitting him with playing the rôle created on the stage by Owen Nares, Mr. Fyffe admitted it, and challenged any doubts as to his good looks, while conceding that the rôle had been drastically adapted for him.

The setting was a frowsy silversmith's premises, shop and bench, and George Merritt was acting a scene with pretty and intelligent Phyllis Calvert, who seems a most promising screen recruit from the theatre.

Jack Cox is at the camera, and the strong supporting cast of this ingenious comedy melodrama includes Peter Gawthorne, Cees Laseur, Sylvia St. Claire, John Glyn-Jones, and Anthony Hulme.

Mr. Fyffe, I gather, is willing for Mr. Nares to sing "I Belong to Glasgow" on the halls, by way of reciprocity.

P. L. M.

Death of Morton Selten

Within a few hours of completing his rôle in "Thief of Baghdad" for Dr. Berger at Denham, Morton Selten, oldest actor of the British screen, died at his St. John's Wood home on Thursday, aged 80. For the last few days he had insisted on working though unable to walk.

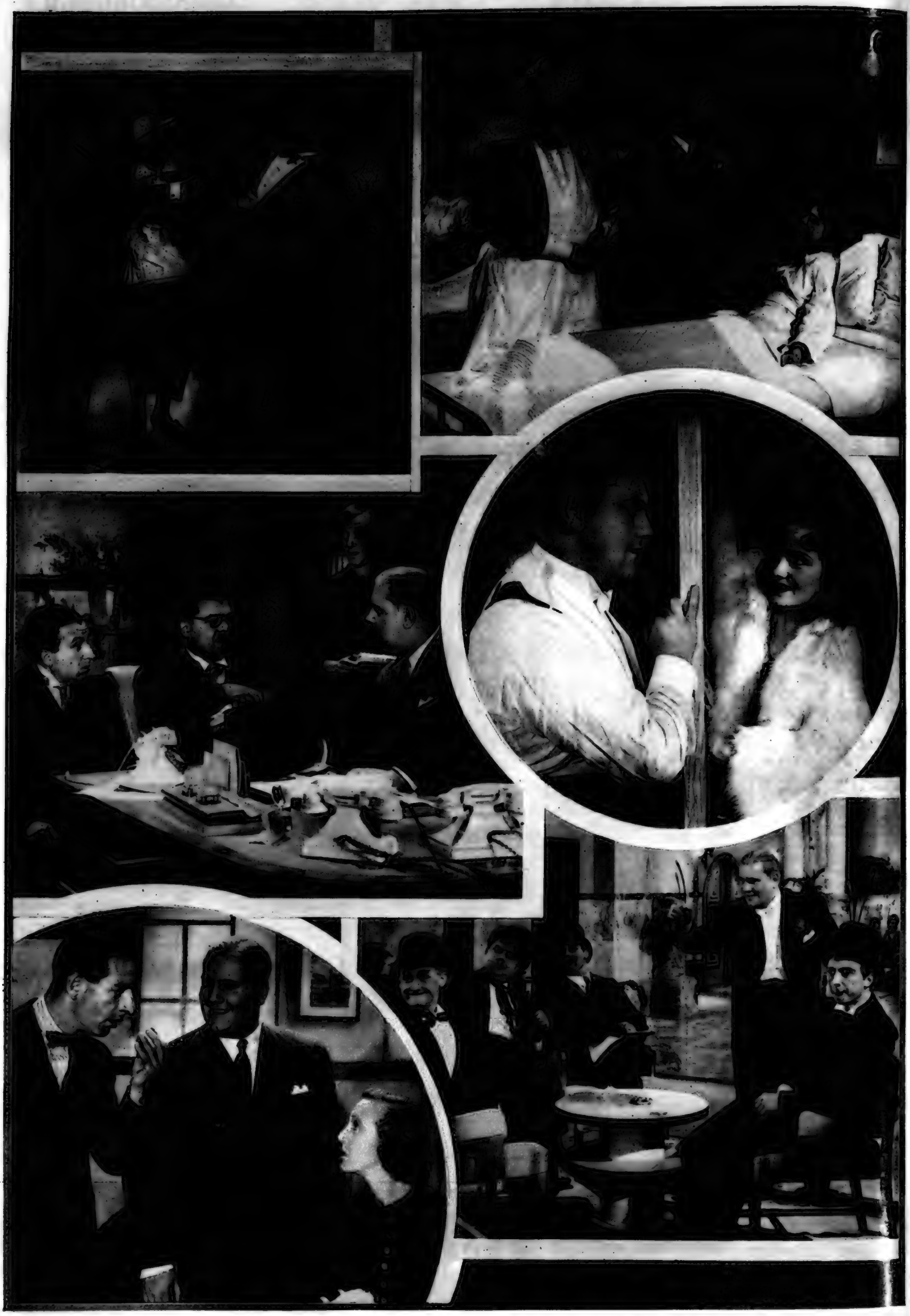
In Selten British films lose their Grand Old Man, the perfect Edwardian type, and a perfect actor of shrewd, genial old types. His work in Korda films, especially "Divorce of Lady X," "Fire Over England" and "The Ghost Goes West" will not be easily forgotten, and his little gem in "A Yank at Oxford" was one of its biggest laughs.

"SONS OF THE SEA"

"Sons of the Sea," a British Consolidated picture for release by Grand National, is to go into production at the Rock studios, Elstree, on Tuesday, under the direction of Maurice Elvey.

The strong cast assembled for this production includes Leslie Banks, Simon Lack, Mackenzie Ward, Kay Walsh, Cecil Parker, Kynaston Reeves and Nigel Stock.

"DISCOVERIES"



Scenes from DISCOVERIES, the Carroll Levis film, which Grand National Pictures are Trade showing at the Cambridge Theatre, on Wednesday, August 23

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

THE OBSERVATION WINDOW

DISCHARGE-LAMP PROJECTION AND THE LAW

Restrictions Hold Up Marketing of New Philips Machine

'VISION DEVELOPMENTS IN U.S.

IT has been previously observed that "the law is a hass"; but sometimes its asinine propensities are due solely to the impossibility of foretelling what the future holds in the way of technical developments. The actual case I have in mind is the new Philips projector, described last week, in which, after years of experimenting the mercury discharge lamp has been successfully employed for film projection, and not only effects a very considerable economy in running costs, but renders possible a startling revolution in design.

THE difficulty is, as was hinted, that the discharge lamp requires a pressure of 500v., and regulations impose a maximum of 250v. D.C. on the projector. Such a restriction is highly desirable in the case of an arc, but, notwithstanding the greater safety of the discharge lamp, it follows that the Philips machine cannot at the moment be installed in a public kinema, even though in the same kinema there may be sound amplifiers with valves running up to a thousand volts, and television equipment at fifty times that tension—neither foreseen when the regulations were drafted.

I GATHER that steps are being taken to discover the possibility of amending the law, but this is naturally a matter of time. I may add that such an amendment cannot be regarded as favouring a foreign firm over our own manufacturers, since both G.E.C. and B.T.-H. have reached an advanced stage in the development of similar light sources, and the former firm has actually demonstrated a studio illuminant employing a 500-watt high-pressure mercury-vapour lamp. It is to be assumed that, under the E.L.M.A. agreements, identical types of discharge lamps will be marketed by all the leading manufacturers, British and foreign, just as soon as they become commercial.

IT indicates considerable foresight on the part of T. O'Brien that the N.A.T.K.E. delegates should have been given last week a special demonstration of Baird kinema television, and that discussions should have been initiated in regard to the training of projectionists in the new science. I learn from Capt. West that the delegates were very keenly interested in the projectionist angle of television; in his dual capacity as a director of Baird's and President of the B.K.S., Capt. West is naturally equally keen to give every opportunity for such training.

IT was reported a week or two back that his company was already providing training for a number of projectionists, but, as will be seen from our news pages, the B.K.S., as the Trade's technical organisation, now proposes taking the matter up, and will run courses specially for projectionists in the autumn. It may be assumed that exhibitors will provide the same support for such courses as they extended 10 years ago to the Sound Committee, which played the same rôle in the then new field of sound, and that projectionists will be granted facilities for attending lectures.

A LETTER from British Cellophane, Ltd., draws my attention to the fact that in the description of the Darimont screen which appeared a fortnight ago, the word "cellophane" was used in such a manner as to create the impression that "cellophane" is the name or description of an article or substance. Actually, it is, of course, the company's registered trademark, and should therefore have been written as "Cellophane." It is one of the penalties of introducing a new class of product to the public that the name of the original product comes to be used generally as signifying a class of material, but I am pleased to give publicity to this distinction.

CONSIDERABLE detail is given in the *RCA Review* regarding special valves and amplifiers developed in U.S.A. for television work. One remarkable fact mentioned is that regular test receptions are made of British, French and German television signals. The signals are extremely weak, and this has necessitated the construction of a special aerial of large size; difficulty is also encountered by reason of the different paths liable to be taken by the ray over such long distances. A photograph of a cathode-ray image of Alexandra Palace signals shows, however, that the difference in path at that particular moment was only 3,000 ft.—sufficient, nevertheless, to produce multiple images.

ONE of the difficulties of high-definition television has been the design of efficient aerial arrays. One difference of American practice from European is the use of horizontally polarised rays, and a novel type of antenna has been developed, known as a turnstile antenna by reason of its appearance, consisting of four torpedo-shaped arms, in length just over a quarter wavelength, originating from throats in four radial arms.

This aerial is mounted on the mast of the Empire State Building below the sound aerial, which consists in effect of a double circle of wire, with four pieces cut out, acting as a folded dipode.

SOUND effects for Samuel Goldwyn's production, "The Real Glory," starring Gary Cooper, are being carried on 22 cables stretched under 1,500,000 gallons of running water, for the Philippine sequences. The feat of electrical construction was completed under the direction of Thomas Moulton, chief of Goldwyn's sound department.

THE set, comprising six acres, was built by a crew of 500 men under Ralph Angel, studio construction foreman, working from U.S. Army photographs. The lagoon required 40,000 square feet of asphalt, is 400 feet long and six feet deep. A six-inch head of water will pour over the dam constantly. A five-ton boom set on a pontoon was designed to give the cameras natural movement in following action.

SPOTLIGHT.

THIS WEEK'S PROJECTION ROOM

B.T.-H. sound system and projectors are installed in the Odeon, Ayr. Other electrical apparatus includes arcs and arc resistances by Sound Equipments, Ltd.; arc control switchboxes by J. Furse and Co., and secondary battery rectifier by Nevelin Electric Co., Ltd.

SHIP CARBONS

N.A.T.K.E. Plans for Training on Television

TRADE HELP INVITED IN FOUNDING INSTITUTE

THE need for a thorough and early training of the kinema projectionist in the new medium of television was emphasised at the N.A.T.K.E. Conference last week. The Association, it was urged, should take a leading part in ensuring that projectionist members received full technical instruction.

What was required was a national syllabus, said T. O'Brien, general secretary. If a projectionist was transferred from, say, Tyneside to Torquay, it was essential to know that a training suitable to one place was suitable to the other. Projectionists all over the country must study the same text books, be trained by the same syllabus, and sit to the same examination paper.

For this purpose the Association had in mind the formation of a Technical Institute—somewhat on the same lines as the Institute of Civil Engineers. They were asking the Trade to co-operate with them in that object.

They might have to start with a floor in an acknowledged Trade building. Already they had secured the promise of assistance from a group of experts who would act as an advisory technical panel to the kinema section of the N.A.T.K.E.

No Will o' the Wisp

T. O'Brien said that he had listened with great interest to a paper on the subject of television read by Major Bell at the C.E.A. Blackpool Conference. He was forced to the conclusion that television was not a will o' the wisp. It was a tangible proposition; it was right on top of them. The present difficulties were technical, not commercial.

He thought that there was no danger at present of television supplanting the kinema, the theatre or the variety show, but in time they would be fundamentally affected. The situation had to be faced constructively. It was useless for them to say they must oppose television as a menace to their interests.

They must approach it with a superior technique, examine its possibilities, and see what could be done to protect the welfare of their members. Projectionists would be required in the future to look upon the television machinery as an additional projector.

"The point is," said Mr. O'Brien, "that if any projectionist fails to make himself proficient in the new technique he will suffer."

A Boost for Unionism

He recalled that in 1904 their union set up a Guild for instruction in moving pictures—the then new form of entertainment. They realised that they had to protect their living. On top of that they realised the necessity of improving their technical training. Many projectionists to-day thought that proficiency would be enough without trade union support. But proficiency was not a guarantee of minimum wages. With such an industry as theirs, with all its financial and social factors, they could not solve their problem except on a trade union basis.

PROJECTIONISTS' CLASSES

Poor Response at Bristol

The scheme for the training of projectionists which at its last meeting the Bristol C.E.A. branch decided to put into operation, is not receiving the support anticipated, and, in view of the fact that the class has to be arranged to start in September, unless there is a much greater response from exhibitors and projectionists it will be impossible to get a class going for the next session.

The arrangement made by the branch with the head of the Merchant Venturers' Technical College, Bristol, was for a class to be held on Tuesdays and Fridays, which would last for two hours each day. The fee agreed upon was £1 10s. per session for each student, and the branch suggested that of this amount the exhibitor should pay 75 per cent. and the student 25 per cent.

The College stipulated that the minimum number of students should be 15, but so far nothing like that number of applications has been received.

With the Showmen of Kent—II.

Margate's Holidaymakers Caught in Tide of Ideas

SUNDAY CONCERTS IN DREAMLAND : TRAWLER'S ADVERTISING BAIT : NO "HORRIFIC" FILMS FOR MERRYMAKERS

Holidaymakers spending a quiet Sunday morning on Margate's extensive sea front were notified of the screening of TROUBLE BREWING (A.B.F.D.) at the Regal, by this unusual "sea parade" arranged by Harry Clifton

ARRIVING at Margate on a visit to the local kinemas, I was told by one manager that the resort is witnessing a very poor season. Of the 250,000 visitors that usually spend their holidays in the town, only a fraction of that number are expected this year, but, in spite of these conditions, showmen are doing all they can and hoping for the best.

Everyone, of course, has heard of Dreamland, and it was there that I began my tour of the town's kinemas. The building may easily be termed an omnibus entertainment, and it is not to be wondered at, therefore, that manager Harold Finch, whom I was unable to see when I called, is supplied with two assistants to help him run the large café, imposing restaurant and the 2,200-seat kinema. First of all I made the acquaintance of M. G. Hilton, who introduced me to A. Phillips, whose kinema experience goes back 25 years, for he took a post in the office of Cross's Pictures, Rupert Street, London, on the same day the Great War broke out.

After working for the Perfect Film Company and Anglo Film Agencies, Mr. Phillips became a projectionist at the Cupid, Leicester Square, followed by similar positions at the Prince of Wales, Harrow Road, St. James's Hall, Walthamstow, Regent Street Polytechnic, Phoenix, Oxford Street, Harringay Premier and Ambassador's, Hendon, whence he moved to his present position. He told me that the only time the stage is used is occasionally for a Sunday band concert—Joe Loss's Shadows are at the Dance Hall at present, and have appeared in the kinema. Stunt advertising is not indulged in, but Mr. Phillips showed me a number of attractive easel frames and notices made in the building's own studio.

"Fishing" for Patrons

From Dreamland, I went on to County Cinemas' Regal, where Harry Clifton greeted me warmly with the news that he was on the point of reporting a stunt to the KINE, so that my arrival was opportune. When showing "Trouble Brewing" (A.B.F.D.) he arranged with the coxswain of the local lifeboat to fly a large banner between the masts of a 30-foot launch which was taken for a cruise up and down 10 miles of sea-front on the Sunday of the film's run.

This floating advertisement was seen by everyone on the beach, and undoubtedly aided business. As the Regal is not easily seen from the promenade, although only a few yards behind the front, Mr. Clifton has secured the good will of the Eagle and Queen Line Steamship Company, who, in return for reciprocal publicity and the usual courtesies, display publicity and make announcements about the Regal through loud speakers on their excursions from London and elsewhere, so that travellers are already acquainted with the hall before they reach the town.

Mr. Clifton pays a great deal of attention to his exploitation, with the result that his frequent worth-while stunts never fail to produce the desired results. Screening "The Mikado" (G.F.D.) recently, he enlisted the aid of a number of girls who, dressed in Japanese costumes, complete with sunshades, paraded along the extensive sea front.

When I called at the Regal, I noticed an unusual 15ft. banner, illustrating the route taken by the early Western coaches, announcing "Stage Coach" (United Artists).

Change-over Policy

It is an interesting fact that at this hall, which was built in 1935, and has been under Mr. Clifton's control for the past three years, programmes are changed on Thursdays only. Thus holiday-makers in the town for a week only have the chance of seeing two programmes in that time.

My next call was at the Parade Cinema, owned and managed for the past 2½ years by W. John Armes—and, perhaps I should add, Mrs. Armes, who assists him with the work. When he acquired the premises, which occupy an excellent site on the front close to the pier and harbour, Mr. Armes carried out extensive improvements.

By these means he has been able to build up a high-class family trade and is nursing the hall to even better things. A former officer in the Royal Air Force, Mr. Armes is also an experienced engineer, and personally supervises the maintenance of all the plant on the premises. He is also a prominent Rotarian and an official of the "Cheerful Sparrows," a charitable organisation which is especially active in Kent.

Lou Morris has two halls in Margate, the Plaza in High Street, and the Cameo in Northdown Road—which is really Cliftonville. At the latter I found his brother, M. Morris, who has managed both since November, 1936. Mr. Morris, who spent 18 years on the road as a film traveller, told me that extensive alterations were made in both halls when his firm took them over, the Plaza having been practically rebuilt.

Strict Watch on Films

I was surprised to learn that the local Council will not allow "Horrific" films to be shown and keeps an exceptionally keen watch on film programmes generally.

At the Cliftonville Astoria, A.B.C. hall, and most easterly of the town's kinemas, I enjoyed a chat with Fred Carr, who came into the kinema side of amusement four years ago after 35 years in the legitimate theatre.

Mr. Carr believes in putting out energetic advertising when the films warrant it, but not otherwise. I found him working out a widespread campaign for "Jamaica Inn," which is to be screened early in September.

Systematic Canterbury Campaigns

Travelling inland to Canterbury I decided to pay a visit to the Friars Theatre, in the hope that R. C. Overs was conducting one of his sytematic campaigns—embracing front-of-house displays, Press advertising, and tie-ups—which have received frequent mention in the KINE. I was not disappointed, for Mr. Overs was adding the finishing touches to a bright stunt publicising "Trouble Brewing" (A.B.F.D.).

From a local brewer's depot four large beer barrels were obtained, and with appropriate slips incorporating the name of the film, these were placed on the steps leading up to the kinema's entrance. Supplementing this, Mr. Overs and his staff made a giant cut-out barrel, which was erected in the adjacent gardens, and, with the use of a simple mechanical device, a grinning head of George Formby was made to bob up and down in the "froth" at the top.

In the vestibule two more large beer barrels were placed one each side of the pay-box, with cut-out figures of Formby.

Visitors and shoppers in the busiest districts of the city were advised of the screening by imposing displays of art cards and stills in the windows of Barrett's, radio dealers; Goulden's, music store; Butt's, hairdressers, and the Crystal Cleaners.

A campaign modelled on the same attractive lines as that for "Trouble Brewing" was organised by Mr. Overs in connection with "Duke of West Point" (U.A.). After attending to the front-of-house dressing with giant cut-out displays, a number of local traders, including Wright Bros., sports outfitters; the Crystal Cleaners; Theobald's, tobacconists, and Barrett's, car dealers, were contacted to arrange appropriate window tie-ups.

"MYSTERY" NOTE IN "Q PLANES" DISPLAYS

Torquay Tie-ups Cover Wide Field

R. J. BRUNT organised a concentrated publicity scheme to draw the attention of Torquay holidaymakers to the screening of "Q Planes" (Columbia) at the Odeon. A thorough preliminary campaign was conducted through the medium of teaser slides, four large tableaux in the theatre, and a Press campaign spread over the two weeks prior to playdate.

In conjunction with Columbia, tie-ups were arranged all over the town. A large number of sporting outfitters gave elaborate displays tying-up with model Q planes, and Woolworth's took the opportunity of tying-up with their glider and devoted a full window to the display.

Hardware stores co-operated by providing window displays of kitchen utensils, the angle in these cases being the scene when Ralph Richardson, Valerie Hobson and Laurence Olivier appear in the kitchen during the film. The highlight of the series was the tie-up with the Gas Co., who gave a 20-ft. window to a display linking up the mystery of the disappearing Q plane with the modern mystery of radio by gas. Sandwichmen paraded the town at busy times to draw further attention to the film.

Mr. Brunt pulled off a scoop in connection with the Odeon policy of commencing a six-day run on a Thursday instead of a Monday. He has managed to book space across the whole seven columns of the *Torbay Herald* on Monday nights for the entire summer season, and this gives him an opportunity to advertise the two attractions that are to be screened at the theatre during the week.

Shipping Companies Aid "Out West"

FREE MATERIAL AND PUBLICITY SITE

After obtaining an ample supply of publicity material from the Cunard White Star Company, T. Edward Phillips, of the Capitol, Didsbury, Manchester, contacted a local travel agency to secure an imposing site for a compelling "Out West with the Hardys" (M-G-M.) display.

Overall, the setting in the agent's main window measures 15 ft., and the tie-up angle revolved around a colourful New York World's Fair picturisation with the notice: "Go out west for your holidays this year. Visit the World's Fair, or you can stay right here and 'Go West with the Hardys.'"

To advise patrons at the Capitol of the forthcoming screening, Mr. Phillips arranged with a Manchester saddling firm to loan a £100 model horse, fully equipped with riding gear, for exhibition in the foyer. An adjacent art card announced: "For truly amazing horsemanship see Mickey Rooney in 'Out West with the Hardys.'"

Penzance Cadets See "Dawn Patrol"

A contingent of Penzance air cadets attended the Ritz, Penzance, at the invitation of A. D. Quilter during the screening of "Dawn Patrol" (Warner).

This being the cadets' first public parade the event created a great deal of interest throughout the town.

LEADING THEM UP THE GARDEN PATH

ELABORATE SCENA FOR "KING OF THE TURF"

TO exploit the screening of "King of the Turf" (U.A.) at the Carlton, Norwich, Harold F. J. Smith secured the help of Wallace King, Ltd., to arrange a window display and foyer "set up" of garden requisites. In the corner of the entrance foyer an imitation lawn was laid down, with a new type of lawn mower placed in the centre carrying a printed card worded "'King of the Turf'—visit Wallace King's showrooms after seeing the film and inspect their vast store of gardening implements."

A garden roller, spades, forks, trowels, etc., completed the display, while natural flowers and ferns adjacent gave a realistic atmosphere.

A miniature garden arranged in the window of the city showrooms of Wallace King was framed in stills from the film and backed by cut-outs of the stars.

Wallace King, Ltd.—the complete home-furnishers—also assisted Mr. Smith to publicise the return of "The 39 Steps" (General F.D.).

Patrons entering the kinema the week prior to and during play-date were confronted by printed banners stretched across a corner of the entrance foyer reading: "Make the 'Steps' in your house the envy of your friends by visiting Wallace King's and purchasing from their extensive stock of floor coverings." Beneath this, sets of steps displayed various shades and types of stair carpets against a background of carpet squares in Oriental shades and designs.

A similar display was made at Wallace King's city showroom, where cut-outs of the stars and stills from the film were placed in conspicuous positions in the windows.

FEATURE PUBLICITY FOR A SHORT

Country Angle Stressed

In a recent programme, H. B. Walker, of the Picture House, Cirencester, had a short, "Rural England," which emphasises the necessity of preserving the beauty of our countryside. Cirencester is situated in a beautiful part of England, and Mr. Walker immediately realised the potentialities of the film.

Linking up with the local branch of the Council for the Preservation of Rural England, he secured the use of a shop window in the Market Place and arranged a fine display. Against a background of a country scene he had a number of Cotswold roof tiles, loaned by a local firm, and photographs of typical Gloucestershire houses which he borrowed from a firm of architects.

Country garments and sportswear, together with the special posters issued by *The Times*, and window cards announcing the showing of the film, completed the display.

In the foyer of the theatre, a table contained literature published by the C.P.R.E. and each evening members of the local branch were in attendance to distribute pamphlets to patrons as they left the house. By these means Mr. Walker made this short film one of the most attractive features of his programme.

CRUISE TABLEAU BOOSTS "39 STEPS"

Colourful Sutton Setting

A striking display in the foyer of the County Cinema, Sutton, was laid out by E. C. H. Rowland to draw attention to the reissue of "The 39 Steps" (G.F.D.).

The display was arranged in conjunction with Messrs. Shinner, Sutton's leading store, and the manufacturers of "Jantzen" bathing costumes. The link with the film was achieved by using the following art card: "It takes '39 Steps' to walk from this theatre to Messrs. Shinner's store, where a full stock of 'Jantzen' bathing wear can be seen."

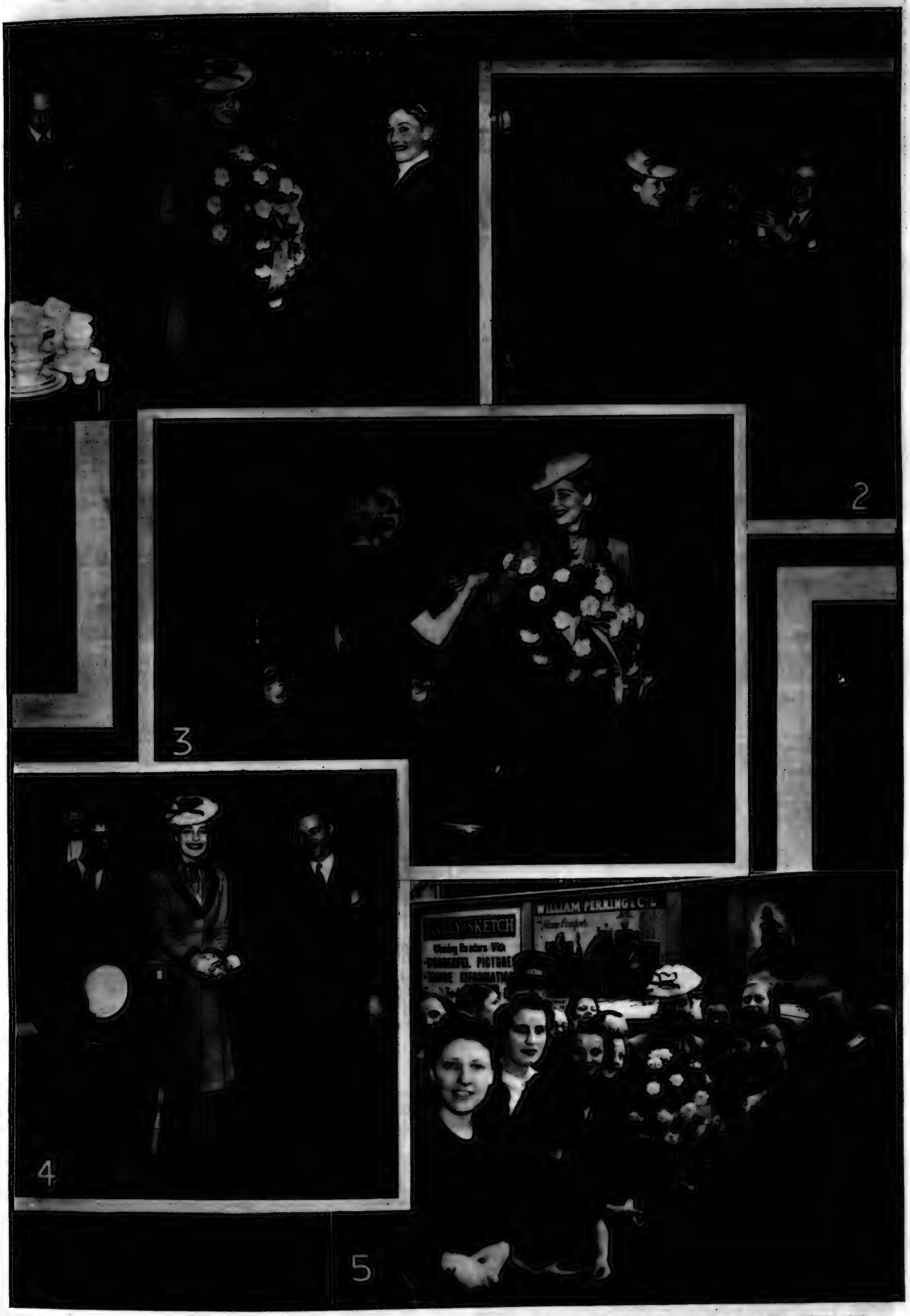
Central feature of the display was a huge model of the upper decks and funnels of a liner, the funnels carrying the word "Jantzen." Around this and on each side, extending the whole length of the long foyer, were show stands and other advertising aids carrying displays of the firm's latest bathing costumes.

The whole display was one that reflected colour and resource and attracted much attention from patrons.

Westinghouse "CHEAPEST TO RUN" RECTIFIERS

WESTINGHOUSE BRAKE & SIGNAL CO. LTD., 82, YORK WAY, KING'S CROSS, LONDON, N.1.

COLUMBIA CAPITALISES STORE'S SALE



By the visit of Valerie Hobson to Whiteley's staff sale on Friday, Columbia secured valuable advance publicity for the star's latest film, THE SPY IN BLACK, an Irving Asher production which opens at the Odeon, Leicester Square, to-day (Thursday). During the well-known store's annual function, a motor car was given away and Miss Hobson was invited to draw the lucky raffle ticket. Announcements of the star's visit were made in all departments and on all wage envelopes. (1) Valerie Hobson greeted by 2,500 members of Whiteley's staff. (2) Drawing the prize-winning ticket. (3) The winner of the car receiving the lucky ticket. (4) Miss Hobson hands over consolation prizes. (5) The star is given a grand farewell by the employees of Whiteley's

"GHOSTS" RIOT IN FOREST GATE

H. J. COODE RETURNS TO LEYTON

PAINTING CONTESTS PROVE POPULAR

COACH TRIPS FOR EAST HAM PATRONS

AROUND LONDON with the SHOWMAN

CALLING at the Rio, Forest Gate, I discovered that S. Lawrence, who reopened this hall last September after modernisation, has been transferred to the same company's other house, the Connaught, Edgware Road. G. F. Mullins, who has taken his place, was previously at the Classic, Chelsea, about a year and spent two years with London and District Cinemas.

He told me of a successful series of stunts he carried through recently for the "horror" programme, "Frankenstein" and "Dracula" (G.F.D.). Besides draping the front of the hall with an eerie collection of skeletons, skulls, bats, cobwebs and chains, he decorated his car in similar fashion and drove it round the district, with a man impersonating Boris Karloff inside.

One night during the week, he warned the audience through a microphone connected to the stage loudspeakers not to be alarmed if a couple of troublesome "ghosts" should break into the kinema, as he had been trying to keep them out all day. Shortly afterwards the "ghosts" dashed into the auditorium from the rear and, with shouts of, "They're here again!" were tackled by the attendants.

They quickly overpowered the "spooks," however, and bundled them outside, and the lights, which had been flickering, steadied and the performance was resumed. A neat variant of some of the tricks which have been used elsewhere to boost these eerie films.

Cornwall in Upton Park

James Sait had just left for his holidays, when I called at the Carlton, Upton Park, to Cornwall, I was told, and, strangely enough, the leading model in his foyer at the time of my visit was a really clever 4-ft. cut-out portrait of Charles Laughton as the rascally squire in A.B.P.C.'s "Jamaica Inn." This dominated a scenic "ground row" representing the inn and its outbuildings, standing just behind, while still further back was a representation of a volume showing on the cover a vivid impression of the wreck of a schooner in a boiling sea, with the name of the film.

I hope Mr. Sait will not encounter in his travels any such unpleasant incidents as those depicted in this model and the film it advertised.

Recruiting Drive

F. C. Self ran a "National Service Week" at the Muswell Hill Odeon, recently, during which a different speaker (supplied by the Home Office) was introduced each night by either the Mayor of Hornsey or a member of the Council and appealed for recruits for the various Home Defence services. Mr. Self supplemented this with a signing-on table in the foyer and I gather that the results were highly satisfactory.

Mr. Self has just started the redecoration of the vestibule and the front of the hall.

Studying Details

Entering the Plaza, Leyton, I was pleasantly surprised to renew my acquaintance with H. J. Coode, whose transfer from the State, Leytonstone, together with other changes on the Clavering and Rose circuit, is reported on another page. Mr. Coode, a showman of experience and resource, is fighting the slack summer period with a number of bright, but inexpensive, stunts.

Painting messages on the glass panels of the entrance doors is not a new idea on this circuit—I referred to some attractive sign-writing a few months back—but Mr. Coode has made the most of the notion by his careful choice of wording and layout. Having "The Secret of F.P.1," a Renown reissue, he boosted this topical thriller by getting his writer to paint a great blue query mark on the doors with the invitation: "What is the secret of F.P.1? See the film and you will discover it."

He is also beginning a serial, "Flash Gordon's Trip to Mars" (G.F.D.), which, like the other film, has a singular topicality owing to the widespread publicity recently given to the exceptionally close approach of the fiery planet to this earth, and in this connection he displayed around the posters announcing the film a collection of newspaper cuttings about Mars.

Mr. Coode is a firm believer in that desirable ingredient of showmanship—constant change. He told me that, to avoid staleness, he makes it a practice to alter the colour and design of his posters once every month, and occasionally he has a bill put upside down, because he has proved that people then take enormous pains to read it and come in to tell him of the "mistake."

Encouraging Young Artists

F. W. Salter obtained widespread publicity for the A.B.F.D. film, "Trouble Brewing," at the Palmadium, Palmer's Green, by enlisting the co-operation of the Northmet Electric Co. and of Porter and Thompson, estate agents. The former made a show of their refrigerators with cards in their showrooms and in the foyer of the hall announcing that "There's always 'Trouble Brewing' for you in hot weather unless you store your food in an electric refrigerator supplied by Northmet."

The estate agents, besides quoting the name of the film in displays at their two offices in the district, inserted a display advertisement in the local paper telling readers that "There's always 'Trouble Brewing' if you don't live in your own house," and offering their services in the hunt for the ideal residence.

Some time ago, Mr. Salter ran a painting competition for the youngsters, and this proved so popular that he is repeating it this August in connection with the screening of the Shirley Temple film, "The Little Princess" (20th-Fox). G. M. Beresford and Co., Ltd., toy dealers, have provided an attractive range of Meccano sets, model yachts and Novlart outfits as prizes, and the *Palmers Green Gazette* have printed thousands of entry forms incorporating a line-sketch of Shirley on horseback which the budding artists have to colour and send in for adjudication.

Messrs. Beresford, some of whose wares are mentioned on the entry form, are making a special display of paints and crayons in connection with this contest, and the whole campaign should help in counteracting the summer slump.

Motor Trips and Throwaways

Walking into the Broadway, East Ham, one Friday evening I was offered a lucky ticket entitling me to enter for the "free trips to the coast" contest which is run there weekly in conjunction with the Timpson motor-coach concern. K. B. Caldicott told me that this simple idea, which costs the hall nothing and is better than "bank nights" (now abandoned by this circuit), continues to prove very popular—particularly now that the holiday season is upon us.

Mr. Caldicott is a firm believer in the efficacy of handbills, for he designs unusual quarto-size bills containing details of the leading films, with illustrations, and has 5,000 of these delivered from door to door in the neighbourhood. Several thousands of his card-folder programme, some of which are also pushed into letter-boxes and some handed out by the cashier, complete the scheme, which keeps the Broadway's programmes well to the notice of East Ham kinemagoers.

Kinema as A.R.P. Centre

L. Graves, of the Odeon, Rayners Lane, has been taking an active part in local A.R.P. work and, through his theatre, assisted recruiting for all the National Services.

Recently he made his biggest effort yet by organising an "A.R.P. Week," during which the theatre was transformed as a centre for information and demonstrations. Each evening a well-known public figure addressed audiences from the stage.

Mitcham's National Service

Through the instrumentality of Walter Kaye, the Majestic, Mitcham, was the centre of a concentrated National Service effort recently.

The authorities staged a big drive for recruits to fill the various branches of the voluntary services, which culminated in a street procession. In the forecourt of the kinema, where the Mayor took the salute from the parade, equipment of the various services was exhibited, while recruiting officers were stationed in the building.

Jimmy Forsyth (centre) chief of publicity G.-B. Picture Corporation, presents the circuit's championship shield for showmanship to this year's joint winners, A. G. Carpenter of the Gaumont, Stroud (right) and E. A. Gislingham of the Gaumont, Cheltenham

G.-B. Exploitation Shield Goes West

DUAL WIN IN ANNUAL COMPETITION

TWO West Country managers have won the Gaumont-British Showmanship Shield this year. They are A. G. Carpenter, of the Gaumont, Stroud, and E. A. Gislingham, of the Gaumont, Cheltenham, both of whom have had many of their clever exploitation campaigns described in the Showmanship pages of the KINE.

The presentation of the shield was made the other night on the stage of the Stroud house by Jimmy Forsyth, G.-B. publicity chief, who congratulated both managers on their success. The shield, being a joint award, will be held by each manager for six months.

Intense local interest was focused on the Capitol, Cardiff, when the Lord Mayor of Cardiff, Ald. W. G. Howell, opened an elaborate model railway exhibition staged in the foyer in connection with Paramount's UNION PACIFIC. Left to right: C. C. Coles (Paramount Cardiff branch manager), J. Fairbairn (general manager of the Capitol), the Lord Mayor and Lady Mayoress and J. H. Robinson (the Capitol's house manager who arranged the exhibition)

MANAGER GIVES FILM TO BISLEY CHAMPION

Local Associations Capitalised

When screening a recent issue of the Pathé Gazette, which included a sequence depicting Capt. T. S. Smith winning the King's Prize at Bisley, N. Scott-Buccleuch focused attention on the Savoy, Walsall, by arranging an unusual ceremony which contained immense local interest.

As Capt. Smith is an ex-officer of the local Territorials, Mr. Buccleuch invited him to the Savoy to receive a copy of the film dealing with his success, presented by Pathé Pictures. During an appropriate address, Capt. Smith made an appeal for recruits.

A large amount of publicity material, suitable for "Angels With Dirty Faces," was obtained by Mr. Scott-Buccleuch through a tie-up with Pears Soap in connection with the presentation of the Warner film. "Golden Glory" Soap, with link-up slogans such as "Little Angels with Dirty Faces require 'Golden Glory' soap," was displayed in the foyer of the kinema and in the windows of chemists, while 500 samples were offered for distribution to patrons.

RED CROSS GALA AT FARNHAM

Dignitaries at the Regal

General Sir Malcolm Fraser, Bt., G.B.E., Lord-Lieutenant of Surrey, accompanied by General Sir John Dill, K.C.B., C.M.G., D.S.O., General Officer Commanding-in-Chief, Aldershot Command, and Mrs. Rupert Anderson, O.B.E., attended a gala performance held at the Regal, Farnham, on Friday evening in aid of the British Red Cross Society.

The function had for its keynote "National Service," and representatives of all sections of the voluntary services formed a guard of honour for the distinguished visitors.

Before a packed house, Stanley E. Perkins introduced the stage party, which included Sir Malcolm Fraser, General Sir John Dill, the Lord Bishop of Guildford, Mrs. Rupert Anderson, Mrs. C. J. Donada, and Rear-Admiral Sir Henry Kitson.

In her speech on behalf of the Farnham branch of the British Red Cross Society, Mrs. Anderson paid great tribute to C. J. Donada, who had loaned the kinema every year since it had been opened for the annual Red Cross gala. It was with great regret that he was unable to be with them that night, owing to his recent severe accident. He was pleased, however, to read a telegram to them expressing Mr. Donada's best wishes for a really successful gala.

Following the speeches an impressive patriotic tableau was presented on the Regal stage, under the direction of Mr. Perkins.

The leading film attraction was a special pre-release of "The Mikado," by courtesy of General Film Distributors.

"M-G-M PRODUCTIONS SPEAK ALL LANGUAGES"

Welsh Exhibitor's Novel Poster

Under the heading, "M-G-M Productions Speak all Languages," W. Hyman, director of the Regal, Morriston, Swansea, produced a special 6-sheet for M-G-M's British production, "The Citadel."

With the exception of the title, the sheet was in the Welsh language, and even in this district where Welsh is freely spoken by all the inhabitants, it aroused much interest, not only for its intrinsic novelty appeal, but also by virtue of the fact of the many Welsh scenes that are shown throughout the production.

"CORONATION" IN A KINEMA

The streets leading to the Palace Cinema at Conway (North Wales) were festooned with flags and a profusion of carnival decorations when the "Rose Queen" of Conway was crowned inside the kinema in the presence of hundreds of residents and holidaymakers.

The Palace was kindly placed at the disposal of the organisers by the proprietors, Mr. and Mrs. H. Christmas Jones. The interior had been gaily decorated and the arrangements were supervised by George Sykes, manager of the kinema.

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Music for Creating Atmosphere

WE have only an octette of films to consider on our release list this week with melodramatic and detective dramas as the chief subjects. "The Hound of the Baskervilles" in the opening sequence depicts the death scene of Sir Charles Baskerville in mysterious circumstances, hence the choice of the weird excerpt from Rosse's "Suite Tragique," which has as its theme the notes D, E, A and D.

Another creepy type drama is "The Face at the Window," of very ancient fame, and John Engleman's "Spectre" incidental is so useful that it might have been specially composed for the film.

"King of Chinatown" is a conventional gangster film, but has the true Chinatown background which can be accentuated in its musical introduction by one of the excerpts from "The Pagoda of Jade" Suite recently written by Arlen. Unfortunately, it is not yet recorded for non-sync., so an alternative Oriental number is necessary.

"Man's Heritage" is so purely American with its Military Academy background that this is best expressed by using one of Sousa's military marches, "El Capitan," for introduction.

A. W. O.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR SEPT. 11 RELEASES.

"IDIOT'S DELIGHT" (M-G-M)

CERT. A. 9,346 ft. Reg. No. F.1494. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Norma Shearer, Clark Gable.
ATMOSPHERE.—Penetrating and shrewd study in war psychology, based on Robert E. Sherwood's successful stage play, which emphasises the futility of war.
ORGAN.—"Tribunal," Fred. Curzon (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1911 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Violet to deep red only.

"MAN'S HERITAGE" (General F.D.)

CERT. U. 8,125 ft. Reg. No. F.1764. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jackie Cooper, Freddie Bartholomew.
ATMOSPHERE.—A dramatic story of life at Culver, an important American military academy, with sentiment in an alien key and an emotional ending.
ORGAN.—"El Capitan," March, Sousa (Keith Prowse), presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by H.M. Coldstream Guards Band on H.M.V. B.2941.
LIGHTING EFFECTS.—Deep amber to deep red.

"THE HOUND OF THE BASKERVILLES" (20th Century-Fox)

CERT. A. 7,169 ft. Reg. No. F.1741. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Basil Rathbone, Nigel Bruce, Richard Greene, Wendy Barrie.
ATMOSPHERE.—Sherlock Holmes detective melodrama, adapted from one of Conan Doyle's classic contributions to crime fiction. The open sequence is a death scene.
ORGAN.—Suite, "Tragique," F. Rosse, Section 4, "Variations on a Theme, D.E.A.D." (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1024 by the London Concert Orchestra.
LIGHTING EFFECTS.—Deep crimson only.

"THE GANG'S ALL HERE!" (A.B.P.C.)

CERT. A. 6,982 ft. Reg. No. Br.R.1828. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jack Buchanan, Edward Everett Horton, Googie Withers, Otto Kruger.
ATMOSPHERE.—Marital detective comedy, in which a private investigator to an insurance company, on the point of retiring, finds that his company's jewel safe has been robbed, returns to duty and clears up the mystery.
ORGAN.—"Enigma," Misterioso Incidental, Gaston Borch (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1908.

"A GENTLEMAN'S GENTLEMAN" (Warner)

CERT. U. 6,338 ft. Reg. No. Br.R.1823. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Eric Blore, Marie Lohr, David Burns.
ATMOSPHERE.—Farcical comedy, depicting the adventures and misadventures of a blackmailing butler, with the opening sequences depicting episodes at a New Year carnival ball.
ORGAN.—"Bal Masque," Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1914 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Light rose-pink, amber and lilac in fading sequence.

"THE FACE AT THE WINDOW" (British Lion)

CERT. A. 5,911 ft. Reg. No. Br.E.1784. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Tod Slaughter, Marjorie Taylor.
ATMOSPHERE.—Creepy crime drama, an essay on calculating villainy, the fundamentals of which are based on Brook Warren's famous old-time stage melodrama.
ORGAN.—"Spectre," Incidental Dramatique, J. Engleman (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1032 by the International Radio Orchestra.
LIGHTING EFFECTS.—Black-out with deep crimson sequence.

"KING OF CHINATOWN" (Paramount)

CERT. A. 5,101 ft. Reg. No. F.1633. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Anna May Wong, Akim Tamiroff.
ATMOSPHERE.—Conventional gangster melodrama with Chinatown background, with gang feuds and final retribution for the racketeer chief.
ORGAN.—"In the Forbidden City," excerpt from "The Pagoda of Jade" Suite, Arlen (Ascherberg), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—Suite "Orientale," Poppy (Lieber), No. 1, recorded on H.M.V. C.1845 by Marek Weber's Orchestra.

"MAGNIFICENT OUTCAST" (RKO-Radio)

CERT. U. 5,846 ft. Reg. No. F.1670. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 6-sheet.
STARS.—James Ellison, Helen Wood, Robert Kent.
ATMOSPHERE.—Canine melodrama, the story of which is a contradiction of the old maxim, "breed will tell," with Ace, the Wonder Dog, as the principal star.
ORGAN.—"Whistler and his Dog," Intermezzo, Pryor (Francis and Day), presented as a separate interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded by the London Palladium Orchestra on H.M.V. B.6004.
LIGHTING EFFECTS.—Magenta only.

ORGAN FANS' OUTING

Henry Croudson Fan Club, formed at the Ritz, Birkenhead, where Henry Croudson is organist, has arranged a picnic to Trentham Gardens on August 27. On the return journey it is proposed to visit the Paramount, Manchester, to meet Hubert Selby, the organist, and hear him play at 7 p.m.

WHOSE ARE THESE HANDS?

The keyboard is of a Lafleur kinema organ with the tablet ranged at the bass end. For solution see foot of this column.

MANAGERS AND ORGANISTS WORK IN HARMONY

Leatherhead and North Cheam Visited

JOURNEYING out to the new Crescent theatre at Leatherhead I received a very cordial welcome from Don Compton, who is the resident solo organist. He stated that the Lafleur organ was proving a decided attraction and whenever the length of programme allowed time for an interlude one was being presented, some with and others without slides. In a chat I had with manager, H. G. Prickett, he said he was giving his organist full publicity and co-operation and said the interludes had been very well received and appreciated.

Only a short time allowance could be given for the solo at the matinée when Don Compton played a light pot-pourri, which showed he was thoroughly conversant with his instrument.

A short journey and I arrived at the North Cheam Granada, where my friend Reg. Foxwell, A.R.C.O., was "guest" organist at the console of the Wurlitzer.

I must give a line of praise to the excellent tonal quality of this eight-rank three-manual job which was, of course, well handled in regard to orchestral imitation, solo and ensemble effects by the organist.

The interlude, entitled "Believe It or Not," founded on one of the old KINE. series, had been cleverly edited and made good entertainment. Commencing with Robrecht's "Samum," the ideas included a Chopin valse in D flat, Schubert's "Ave Maria," "12th Street Rag" and "Macushla" synchronised with the very fine vocal record by Richard Crooks.

I wish some of the jazz advocates (organists and managers) who read the above list could have been present to note not only the resultant applause, but, what is even more important, the tense interest (especially in the "Ave Maria") which prevailed. Manager George Watson, to whom I was introduced, is a typical Bernstein manager, keen on exploiting his "guest" organists in every way possible and giving that friendly good will and co-operation so lacking in some other circuits one could name but must not do so. A. W. O.

Music for Mirth and Masks

Organists are able, on occasion, to inject a humorous touch into a serious item and A.R.P. and its appeal are no exception. At the Regent, Bristol, Colin Howson at the console accompanied a slide depicting an air raid warden in full equipment, with gas mask, etc., with "Did you ever see a dream walking."

A Northern organist the other week played "Dancing With Tears in My Eyes" during a gas drill instruction.

NEVELIN'S RECTIFIER OUTPUT

Choke Controlled Type Grows in Popularity

Nearly 600 kinema rectifier equipments have now been installed by Nevelin Electric, Odeon Theatres, Associated British Cinemas, Gaumont-British, and other large circuits being amongst the users. Very few ordinary rectifiers for use with ballast resistances are being supplied, almost all the equipments now being of the choke controlled type.

In view of the increasing demands of the exhibitor for a cheaper constant current rectifier, this company produced, during the past year, a choke controlled rectifier of the single-bulb type. Many of these have been installed and have proved absolutely reliable, simple and exceedingly inexpensive to run. Moreover, the great disadvantage of constant current equipments—namely, lack of flexibility, was overcome in these equipments by the introduction of special switches to give four burning rates.

Several orders are in hand for converting old rectifiers of the ballast resistance type to choke control. It is found in most cases that the cost of conversion is regained in six/nine months by the saving in electricity.

Of all the rectifiers supplied by Nevelin in 1930, 1931 and 1932, only one replacement bulb has been supplied.

The playing hands are those of Phil Park with Sidney Torch depressing the tablets with his right hand.

Solo Organ Interlude (Series 2) No. XLVII

"MUSICAL PICTURES"

By Thomas Hudson, late of the Ritz, Workington

THIS week we have a first interlude from one of our young organists who was a pupil of Edgar Peto and was resident solo organist at the Ritz, Workington, for a period, where this interlude was presented. I have included it in the series to show that we have some well-trained organists with ideas that are praiseworthy, ready to take up provincial positions when this economic "summer" crisis is over and best forgotten.

No.	Slide.	Music and Publisher.
1.	"Musical Pictures"	Signature tune.
2.	This interlude is an endeavour to portray in your minds musical pictures by means of descriptive songs and tunes.	
3.	A scene of pageantry and victory is vividly painted by Sir Edward Elgar with his "Pomp and Circumstance" March.	"Pomp and Circumstance March. (Novello.) No. 1. Elgar. (All in.)
4.	In the trio, patriotism expressed in his song "Land of Hope and Glory" is introduced	Do. Do. Trio movement. (Novello.)
5.	A romantic episode now makes a contrast while we picture a lover gazing into the eyes of his dream girl and serenading her with that popular song.	"Lovelight in the Starlight. Introduction and verse.
6.	"Lovelight in the Starlight"	Do.
7.	Words of refrain	Do. Chorus.
8.	Now we have the pathos of a lonely wanderer in a foreign land who pictures in his mind an episode in which he hears an old melody familiar in childhood.	"Sanctuary of the Heart." Ketelbey. (All in.) (Bosworth.)
9	The music has an arresting title—"The Sanctuary of the Heart," by Ketelbey	Do.
10.	Words of refrain	Do. (Vocal section.)
11.	A landscape pictured in all its natural glory by "A Home on the Range"	"A Home on the Range." (All in.)
12.	Words of refrain	Do. Chorus.
13.	To conclude with a military episode, listen to the famous French marching song, "Le Reve Passe," or the "Dream Fades," by Louis Ganne.	"Le Reve Passe" March. Louis Ganne. (All in.) (Enoch.)
14.	Out on the plain the weary soldiers now are sleeping, Lull'd to slumber while the evening breezes blow, From the fields the smell of new-mown hay is creeping, And the sentinel is pacing to and fro;	Do.
15.	Then all at once the sky is filled with shapes of horsemen, Lit up by lightning as the dying day goes down, And the famous White Horse is directing their course, To immortal renown!	Do.
16.	See them march on, those hussars, those dragoons, and guardsmen, Glorious throng, from Austerlitz meets the Eagle's eye, Braves from Kleber, from Marceau a triumphant story, Steel hearts are there, see them riding on to glory.	Do.

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H. R. SHILLING TO MARKET U.S. PROJECTOR

British Agent for "Superior"

H. R. SHILLING

EXHIBITORS will soon have the opportunity of examining the performance of a new projector, the "Superior," which is said to have proved a sensation in America.

The sole agency of this projector has been granted to "Bob" Shilling, whose company, H. R. Shilling and Co., Ltd., was registered last week with £1,000 capital.

Among the outstanding advantages of the "Superior" is the fact of its operation on only ten gears and its construction in units. The machine is at present unknown to British exhibitors, but its recent introduction to the American market proved an immediate success, and it is claimed that many thousands of mechanisms are now installed.

Mr. Shilling tells the KINE. that the "Superior," which will be offered at a competitive price, has inspired such confidence that its sponsors are offering a three-year guarantee with the machines.

Already some indication of the performance of the projector has reached exhibitors over this side, with the result that the first two machines, which came over last week in the *Queen Mary*, have been sold.

Plans have been made by which users of the Superior projector are assured that spares as they become necessary in later years, will be immediately available from stock.

Mr. Shilling, whose long association with the Kalee projector has made him a well known and popular figure on the technical side of the Industry, is taking commodious premises and showrooms in Wardour Street. Among other important lines he will handle is a very remarkable arc lamp, details of which will be available in the near future. In addition, he proposes to supply all forms of equipment, electrical and otherwise, for the kinema.

Exhibitors will also be interested to learn that workshop facilities have been arranged for the carrying out of all necessary repairs in an emergency or otherwise. The machinery set up will, at the same time, be capable of providing overhaul to all precision mechanism and instruments of a general nature.

Kinema to Give Air Raid Warning

An air raid siren has been fixed on the top of the Regal, Rhyl (North Wales), which is is owned by Rhyl Restaurants, Ltd.

The Care and Upkeep of Rheostats

ENSURING AGAINST ELECTRICAL BREAKDOWN

By CYRIL SYLVESTER, B.Sc., A.I.E.S.

BREAKDOWNS to kinema theatre electrical plant can usually be traced to control equipment. Switches, circuit breakers, and rheostats, especially the latter, are the chief offenders. Since spares are not always available, it becomes necessary to do *something* to the faulty apparatus if the plant is to be got going without delay. What this *something* is depends upon the knowledge of the person undertaking the repairs.

A field rheostat is used for two purposes. In a motor it is used to regulate the speed, while in a generator its function is to regulate the voltage. In both cases, current is passing through the wire with which the rheostat is wound the whole of the time the plant is in operation. At times high temperatures are reached: the effect is a deterioration in the wire and its subsequent rupture.

In a field rheostat the resistance steps are small. This means that, when a section of wire has given out, it is not necessary to replace it with a new section at once. When the broken section has been located, all that is necessary is to short-circuit the terminals on each side of it. Then the rheostat can continue in use until such time as it can be conveniently repaired.

When a rheostat has given out on several occasions, it may be assumed that the whole of the resistance wire should be replaced. When this becomes necessary the wire used should be of a larger cross-sectional area than that formerly used, but the resistance should be the same. The effect of this will be that the temperature rise will be decreased and the deterioration will be less than before. In this way the risk of breakdown will be decreased.

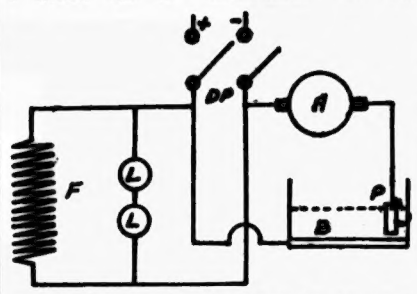
Starter Rheostats

With starter rheostats it is not safe to short-circuit a broken section. The reason is that the sections are *graded* so that they have different but definite values. The first resistance steps cut out when starting are higher in ohmic value than those which are cut out when the machine is almost up to full speed. If one section only is cut out, the increase in starting current would be considerable and, probably, dangerous.

Breakdowns in starter rheostats are not due to wire deterioration. Usually the break in a section will be found at the back of the panel near the upper or lower studs. The reason why the wire fuses is that the nuts become loose on their studs so that the contact is slack. The current, not finding a ready path, jumps across the loose contact in the form of a spark: it is this spark which fuses the wire.

Emergency Starters

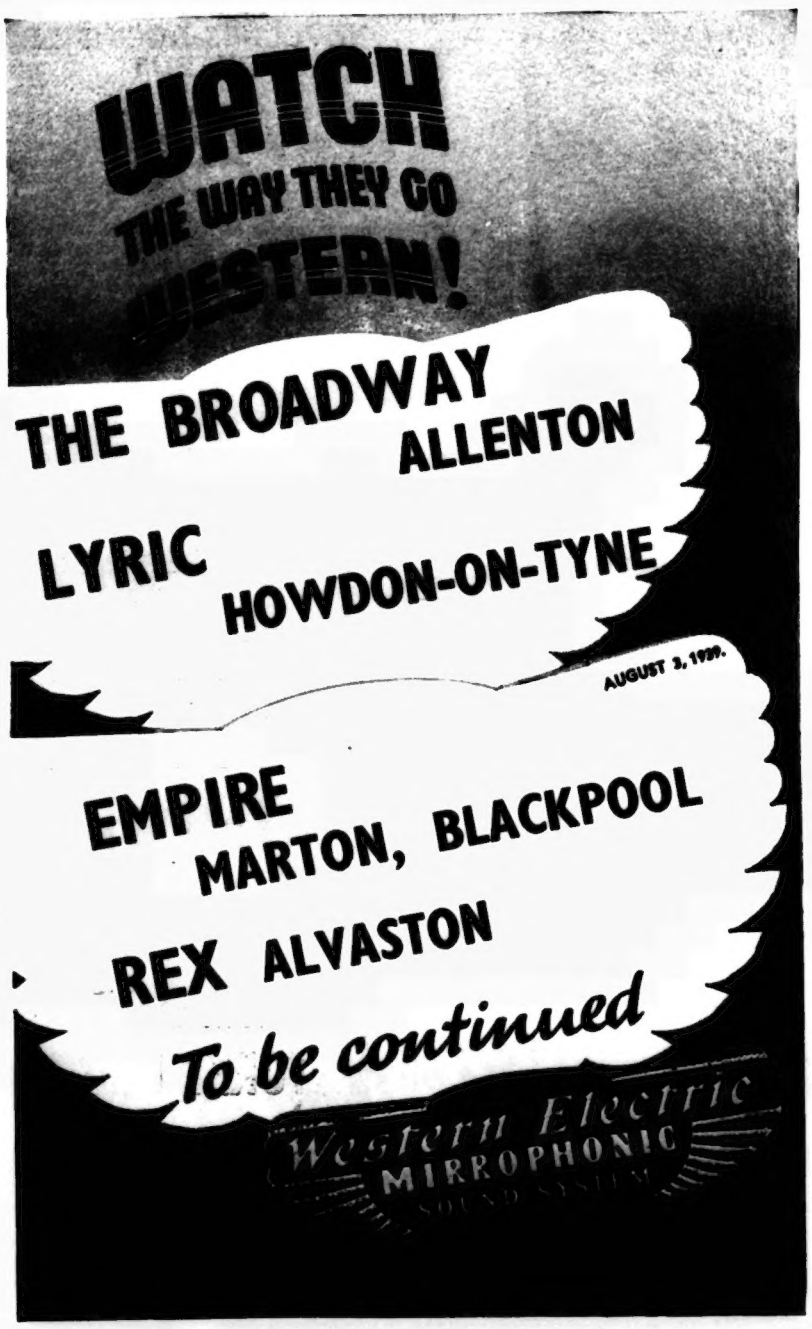
When the rheostat of a starter gives out it is best to fit an emergency starter. Such a starter can be "home-made" at very



small cost. The sketch illustrates an emergency starter connected up to a shunt motor. The connections would be the same in the case of a compound-wound machine.

In the sketch, F is the shunt field winding and A is the armature. These are connected up to a double-pole switch DP. The emergency part of the arrangement is B and P. Here B is a wooden box, at the bottom of which is an iron plate. P is also a plate which can be lowered into a solution of caustic soda and water; the dotted line indicates the level of the solution. The lamps, Lb, offer a path for the discharge of the field when the DP switch is broken: this is important.

In this arrangement, the shunt field should be made first and broken last. This means that the plate, P, should be lowered into the solution after the shunt field is made, and removed from the solution before the DP switch is placed to the "off" position. The box may be made solution-tight by painting it on the inside with hot paraffin wax, and the resistance of the solution can be varied by regulating the amount of caustic soda placed in the water.



16 mm. PROCESSING PLANT

Swelling and Shrinkage Problems

One of the problems of processing 16-mm. film is the fact that, while its acetate base has much higher swelling and shrinkage values than nitrate base, the small size of the perforation makes it difficult to allow for such variations in pitch on the sprocket teeth, particularly since in the case of sound film all the strain falls on the one row of perforations.

Investigation by an American firm showed that the pitch diameter of commercial sprockets was such that shrunken film fitted the sprocket with all teeth in engagement, and, of course, expanded film fitted the pitch circle with one tooth only in contact, provided the tooth root dedendum was sufficient, lacking which the expanded film rode on the teeth and the damage to the film became enormous; furthermore, the slip was greatest when the film was at maximum expansion, at which point it is wet and most liable to damage. The sprockets used for the Cinaudagraph processing machine (described in a recent issue of the *S.M.P.E. Journal*) are therefore designed to suit the film at maximum expansion.

Microscopic examination of the sound track showed transverse scratching of the film, which stroboscopic examination of the machine in operation proved to be due to the spiral threading over the rollers, causing side slip. The rollers were therefore designed with a radial crown extending the entire width of the film channel, and on this is stretched a thin rubber band which conforms to the contour of the roller crown. No friction markings occur, and a great improvement in sound quality results.

Strain on the film is further reduced by feeding the film over rollers larger in diameter than the sprockets, and mounted freely on the driven sprocket shafts, so imparting a traction to the film by the friction of the roller on its shaft, which varies with the tension of each loop, and so maintains a constant tension on every film loop. The machine is capable of an output of 150 ft. per minute.

B.K.S. PLANS FOR REFRESHER COURSES

PROPOSED TITLE OF SUBJECTS

IN view of the success of the three series of lectures arranged by the British Kinematograph Society during last session, the Education Committee of the Society has made preliminary arrangements for three further courses to be held during the 1939-40 session.

These lectures are intended as refresher courses for technicians, and are, of course, quite distinct from the customary lecture programme of this society. The proposed titles are as follows: "Theory and Practice of Sound," "Film Production," "Advanced Electric Theory in Relation to Kinematography."

Each course will consist of about six lectures on various aspects of the subject, each by a leading authority in his particular field.

The B.K.S. is fortunate in having the co-operation in the arrangement of these courses of G. H. Elvin, representing studio technicians. The other members of the committee are A. G. D. West (chairman), Dr. G. B. Harrison, Dr. O. K. Kolb, Messrs. G. C. Marris, and I. D. Wratten.

The B.K.S. is furthermore in touch with projectionist organisations with a view to the arrangement of courses of instruction in kinema television. It appears certain that television will rank along the duties of many projectionists, and the need for technical instruction, just as in the early days of sound, has recently been voiced.

The difficulty of arranging classes at a time when projectionists can attend will no doubt be overcome, and it is probable that a series of courses will be set up in the autumn. The co-operation of exhibitors in providing facilities for the attendance of their projection staff is invited.

New Kinemas Planned

BIRMINGHAM (King's Heath).—A six months' option on the site of the old Council Schools in High Street has been granted by the Education Committee. The purchase is conditional upon the passing of plans of a kinema on part of the site.

CHEADLE, near Stockport.—The old Rectory and grounds has been purchased by a development company who intend to demolish the present building, which is more than 400 years old, and build on the site a kinema, motor showroom and filling station, and a block of shops with modern flats above. Demolition work is expected to be commenced in a month's time.

TIMPERLEY, Cheshire. — Work will shortly be started on the Warwick Cinema, owned by Warwick Cinemas (Timperley), Ltd., plans of which have already been passed by the local authorities. Drury and Gomersall, Oxford Road, Manchester, are the architects of the theatre, which will seat 1,750.

GARSTANG, LANCS.—Plans have been approved by the local council for the erection of a 400-seater kinema in Croston Road, Garstang, Lancs. The promoter of the scheme is Henry Jacobs, who is at present at the Institute, Garstang. J. H. Cook, of Broughton, is the architect.

BELLSHILL (LANARKSHIRE). — Gaumont-British Theatres, owners of Bellshill Theatre, are to demolish the building and construct an entirely new hall in its place. The new building will have seating capacity for 1,500 persons.

PLANS PASSED

LONDON (Tower Bridge Road).—Bermondsey Borough Council has now passed plans by A. Mather for the erection of a variety theatre in Tower Bridge Road.

EMPIRE SEATING CO. FINANCES

Public Examination

The public examination of Philip James Humphries and Stanley George Humphries, carrying on business under the style of Empire Seating Co. (a firm), 49, Greek Street, W.1, was held on July 26 at the London Bankruptcy Court before Mr. Registrar Kean.

The statement of affairs filed showed liabilities of £2,404 and assets £56.

In January, 1935, debtors commenced business in equal partnership at Orient Street, St. Georges Road, S.E.1, with offices at 57, Greek Street, W.1. To meet trade expansion they removed their works in September, 1936, to larger premises at 138, Vauxhall Walk, S.E.11, and also moved their offices to 49, Greek Street. In April last, for display purposes, they took a storeroom at 21, Crosier Street, S.W. In 1937, reverses were experienced, which they attributed to accepting work beyond their financial capacity, payment of heavy interest for financial assistance, making allowances to obtain prompt cash settlements, underestimating on the cost of delivery and installation and the loss of a profitable side-line from the hire of seats for film studio work. Business was seriously affected as a result of the September crisis.

The examination was concluded.

BRISTOL CAR PARK

A new car park, to accommodate 100 vehicles, has been opened at the rear of Vandyck Cinema, Fishponds, Bristol. It is free to patrons

Arthur Lucan, as he appears in OLD MOTHER RILEY, M.P. (Butcher's)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING AUGUST 14

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON						
Thur., Aug. 3	10.30 a.m.and 3 p.m.	Own Theatre ...	Bulldog Drummond's Bride ; Paramount Pictorial No. 9 ; Fisherman's Pluck.	Paramount ...	John Howard... ...	—
,, ,, 3	2.30 p.m. ...	Paramount ...	Colorado Sunset	British Lion ...	Gene Autry	—
,, ,, 3	3 p.m. ...	Piccadilly ...	Hidden Power ; Midnight Frolics ; Navy Champions.	Columbia ...	Jack Holt	—
,, ,, 3	8.30 p.m. ...	Cam'bridge ...	At the Villa Rose	A.B.P.C. ...	Kenneth Kent... ...	—
Fri., ,, 4	10.30 a.m. and 3 p.m.	Own Theatre ...	What a Life ; Paramount Presents Hoagy Carmichael ; Musical Mountaineers.	Paramount ...	Jackie Cooper ...	—
,, ,, 4	10.30 a.m. ...	Own Theatre ...	Black Gold ; Going Places, Nos. 62, 64 and 65 ; Stranger than Fiction, Nos. 62, 63, 64 and 65 ; Bolo Mola Land ; The Bird on Nellie's Hat.	General F.D. ...	——	—
Wed., ,, 9	11 a.m. and 3 p.m.	Grand National Theatre.	Rule Britannia	Frank Spickernell	——	—
,, ,, 9	3 p.m. ...	Cambridge ...	His Brother's Keeper ; Silks and Saddles.	Warner	——	—
Thur., ,, 10	11 a.m., 3 p.m., 6.30 p.m. and 8.45 p.m.	Century Theatre	Stanley and Livingstone... ...	20th Century-Fox	Spencer Tracy ...	—
,, ,, 10	3 p.m. ...	Cambridge ...	Keep Your Seats, Please (Reissue); Pandamonium.	A.B.F.D.... ...	George Formby ...	—
Fri., ,, 11	6.30 p.m. ...	Cambridge ...	Andy Hardy Gets Spring Fever...	M-G-M	Mickey Rooney ...	—
Mon., ,, 14	8.30 p.m. ...	Cambridge ...	Hell's Kitchen ; Music with a Smile.	Warner	——	—
Tues., ,, 15	8.30 p.m. ...	Cambridge ...	Old Mother Riley, M.P. ; Toddlers and a Pup.	Butcher's ...	Lucan and McShane	—
Wed., ,, 16	8.30 p.m. ...	Cambridge ...	The Devil on Wheels ; Jerry Livingston and Orchestra.	Warner	——	—
BIRMINGHAM						
Tues., Aug. 8	10.30 a.m. ...	Paramount ...	Man About Town	Paramount ...	Jack Benny	A
Wed., ,, 9	10.30 a.m. ...	Forum	At the Villa Rose	A.B.P.C. ...	Keneth Kent	—
,, ,, 9	10.30 a.m. ...	Paramount ...	Beau Geste	Paramount ...	Gary Cooper	—
Thur., ,, 10	10.30 a.m. ...	Forum	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
CARDIFF						
Fri., Aug. 4	11 a.m. ...	Park Hall ...	Boys' Reformatory	Pathe	Frankie Darro ...	A
,, ,, 4	11 a.m. ...	Olympia	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
Tues., ,, 8	11 a.m. ...	Capitol	Man About Town	Paramount ...	Jack Benny	A
Wed., ,, 9	11 a.m. ...	Olympia	At the Villa Rose	A.B.P.C. ...	Keneth Kent	—
,, ,, 9	11 a.m. ...	Park Hall ...	Wolf Call	Pathe	John Carroll	U
,, ,, 9	11 a.m. ...	Capitol	Beau Geste...	Paramount ...	Gary Cooper	—
GLASGOW						
Fri., Aug. 4	10.45 a.m. ...	Picture House ...	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	A
Tues., ,, 8	11 a.m. ...	Green's Playhouse	Man About Town	Paramount ...	Jack Benny	A
Wed., ,, 9	11 a.m. ...	Regal	Just William	A.B.P.C. ...	Dick Lupino	U
,, ,, 9	10.45 a.m. ...	Paramount ...	Beau Geste	Paramount ...	Gary Cooper	—
LEEDS						
Fri., Aug. 4	11 a.m. ...	Tower	Second Fiddle	20th Century-Fox	Tyrone Power ...	U
,, ,, 4	10.45 a.m. ...	Ritz	Confidential Lady	First National ...	Ben Lyon	U
,, ,, 4	10.45 a.m. ...	Paramount ...	The Man in the Iron Mask ...	United Artists ...	Louis Hayward ...	A
Wed., ,, 9	11 a.m. ...	Paramount ...	Beau Geste	Paramount ...	Gary Cooper	—
,, ,, 9	11 a.m. ...	Tower	Murder Will Out	Warner	——	—
LIVERPOOL						
Fri., Aug. 4	11 a.m. ...	Forum	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
Tue., ,, 8	10.45 a.m. ...	Paramount ...	Man About Town	Paramount ...	Jack Benny	A
,, ,, 8	10.45 a.m. ...	Futurist	Confidential Lady	First National ...	Ben Lyon	U
Wed., ,, 9	11 a.m. ...	Palais de Luxe ...	Boys' Reformatory	Pathe	Frankie Darro ...	A
,, ,, 9	10.45 a.m. ...	Paramount ...	Beau Geste	Paramount ...	Gary Cooper	—
Thur., ,, 10	11 a.m. ...	Palais de Luxe ...	The Girl From Nowhere	Pathe	Anne Nagel	A
MANCHESTER						
Fri., Aug. 4	10.45 a.m. ...	Theatre Royal ...	The Girl from Nowhere	Pathe	Anne Nagel	A
,, ,, 4	10.45 a.m. ...	Oxford St. P.H....	Racketeers of the Range	RKO-Radio ...	George O'Brien ...	U
,, ,, 4	10.45 a.m. ...	Paramount ...	The Man in the Iron Mask ...	United Artists ...	Louis Hayward ...	A
Tues., ,, 8	10.45 a.m. ...	Paramount ...	Man About Town	Paramount ...	Jack Benny	A
,, ,, 8	10.45 a.m. ...	Theatre Royal ...	Boys' Reformatory	Pathe	Frankie Darro ...	A
Wed., ,, 9	10.45 a.m. ...	Paramount ...	Beau Geste	Paramount ...	Gary Cooper	—
NEWCASTLE						
Tues., ,, 8	10.30 a.m. ...	Paramount ...	Man About Town	Paramount ...	Jack Benny	A
Wed., ,, 9	10.45 a.m. ...	Queen's	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	A
,, ,, 9	10.30 a.m. ...	Paramount ...	Beau Geste	Paramount ...	Gary Cooper	—
,, ,, 9	10.45 a.m. ...	Haymarket ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
Thur., ,, 10	10.45 a.m. ...	Essoldo	Confidential Lady...	First National ...	Ben Lyon	U
NOTTINGHAM						
Wed., Aug. 9	10.45 a.m. ...	Ritz	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	—
Thur., ,, 10	11 a.m. ...	Ritz	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
SHEFFIELD						
Fri., Aug. 4	11 a.m. ...	Central	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
,, ,, 4	11 a.m. ...	Cinema House ...	The Girl from Nowhere	Pathe	Anne Nagel	A
Wed., ,, 9	10.45 a.m. ...	Union St. P.H.	Confidential Lady...	First National ...	Ben Lyon	U

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ENERGETIC Manager for Midland hall; must be proved exploiteer.—State full particulars, and salary required to R., Box 120, Kinematograph Weekly.

WANTED, experienced young Managers, with good references, for Cornish kinemas.—Photo, salary, etc., to Cinema Offices, 14, Portland Square, Plymouth.

WANTED, educated, gentlemanly young man, with some kinema and some office experience, to assist managing director.—Photo, salary, copy references, etc., Cinema Offices, 14, Portland Square, Plymouth.

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